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GRADUATE COLLEGE

UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS

IN SELECTED COLLEGES AND UNIVERSITIES

IN

THE REPUBLIC OF KOREA

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for

the degree of

DOCTOR OF MUSICAL ARTS

by

KANGHEE KIM WON

Norman, Oklahoma

1999

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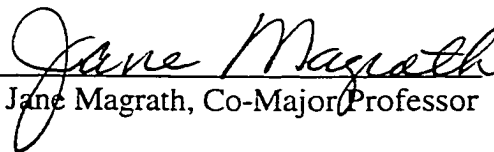
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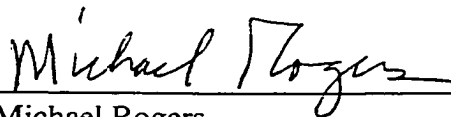
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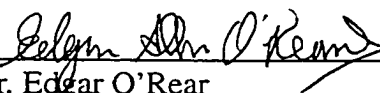
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Dr. Edgar O'Rear



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ABSTRACT

UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS  
IN SLECTED COLLEGES AND UNIVERSITIES  
IN THE REPUBLIC OF KOREA

BY KANGHEE KIM WON  
MAJOR PROFESSOR: JANE MAGRATH, D.M.A.  
AND EDWARD GATES, D.M.A.

The purpose of this study was to identify the content of undergraduate piano pedagogy courses at selected colleges and universities in the Republic of Korea. The study was conducted through a questionnaire that was sent to the fifty-one colleges and universities in Korea offering piano as a major as listed in the *Hanguk Hakgyo Myungram 1996-97*, *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998*. The study was designed to gather information on the institutions, piano pedagogy course structure, materials used in the courses, projects required, course contents, and observation and student teaching experiences.

Institutions offering an undergraduate piano pedagogy course were asked to answer questions regarding the course content. The questions cover the teaching strategies for various levels of students, teaching techniques for various topics, categories of teaching literature and methods, special content areas, selected teaching aids, specific course projects, and professional relationships.

Observation and teaching experiences in the piano pedagogy course were included in the study. Student requirements for teacher observation, the type of teaching used for observation, and the formats used in the evaluation of student teachers were all investigated. The specific levels of students and classification of student teaching assignments and available settings both for observation of teaching and for student teaching were also investigated.

Recommendations for improvement of Korean piano pedagogy courses were made in the following areas: enrollment limits in piano pedagogy courses, piano labs, preparatory departments and affiliated programs, Korean pedagogy textbooks, printed materials and piano pedagogy libraries/resource centers, pedagogy course content, professional relationships, observation and teaching experience, and administration of the pedagogy courses.

**UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS  
IN SELECTED COLLEGES AND UNIVERSITIES  
IN  
THE REPUBLIC OF KOREA**

**CHAPTER I  
INTRODUCTION**

Piano instruction was introduced in the Republic of Korea by American missionaries during the late nineteenth century. During the last two decades, piano study has become an essential extracurricular activity for many Korean children. Parents believe that piano study helps children develop a well-rounded personality and aids in schoolwork. A December 1997 report by the Council of Korean Private Music Institutes cited 1,980 private music institutes in the city of Seoul and 11,000 private music institutes in Korea.<sup>1</sup> Unfortunately, many piano teachers instruct students only for financial gain and have not established a rationale or strong philosophical and aesthetic basis for music and music education.

---

<sup>1</sup> "Increasing Number of Classes for Preschool Students in Private Studios," *The Music Education News* (Eum-Ak Gyo-Yuk Shin-Moon), Seoul, Korea, 25 February 1998.

The first collegiate department of music was established at Ewha Womans College in 1925. Since Korea's independence from Japan in 1945, many Korean colleges and universities have established music departments. There were eighty-three colleges and universities that offered a bachelor's degree relating to music in the Republic of Korea in 1998.<sup>2</sup> Most Korean music departments are modeled after the American educational system and have a similar curriculum. Nevertheless, the approach to music education and applied music study is similar to the European conservatory.

Ninety percent of the music majors in colleges and universities strive for performing careers, but only a few of them succeed as concert pianists. Colleges and universities are not preparing performance students for the reality of their field. Even though the entrance examination is highly competitive (8,444 applicants vs. 1,804 actual new students in 1996), as many as 4,000 music graduates remain unemployed or work in a field outside of music.<sup>3</sup>

Fifty-one colleges and universities in Korea offer piano performance degrees at the undergraduate level (see Appendix G). The piano performance curriculum is designed to produce performing pianists, and the emphasis is on applied music performance. Performance opportunities are limited, however, for the number of

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<sup>2</sup> *Hanguk Hakgyo Myungram 1996-1997*, Annual Educational Report in Korea 1996-1997, Seoul, Korea: Hanguk Hakgyo Myungram Press, 1997; and Min-Ha Kim, *Hanguk Gyoyuk Yongam 1998* and *Hanguk Gyoyuk Myungbu 1998*, Annual Educational Report in Korea 1998, Seoul, Korea: Hanguk Gyoyuk Shinmoon Sa, 1998.

<sup>3</sup> Sun-Woo Cho, "Is It Okay for Music Education?: A Suggestion for Rationalization of College Music Education [Eum-ak Gyo-yook I-dae-ro Cho-eun-ga?: Dae-hak Eum-ak Gyo-yook Hap-ri hwa-reul We-han Jae-on]," A Statement at Presidential Hotel, 30 December, 1997.

talented performers who graduate. Most piano graduates work as teachers in individual studios or as music teachers in public schools without any job training or teaching strategies.<sup>4</sup> A limited number of talented performers are also employed as music professors in colleges and universities.

To this day, no college or university in Korea has established a degree program with a major in piano pedagogy. Some schools offer one or two semesters of piano pedagogy as an elective for piano performance majors. The content of these classes varies depending on the instructor, but it often focuses on performance practice. Many instructors are not trained in developing practical teaching skills for piano teachers. Observation and student teaching experiences are limited, and the comprehensive approach to piano pedagogy established in America is hardly found in most Korean colleges and universities. For graduates of piano programs who are working as piano teachers, piano pedagogy courses in colleges and universities are their principal means of preparation for teaching. They are confronted with tremendous difficulties in their profession because of the lack of this practical teaching experience and knowledge.<sup>5</sup> Professional music educators realize that the

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<sup>4</sup> Ki-Boem Jang, "A Comprehensive Examination of Music Teacher Training Programs in Selected Universities in the Republic of Korea" (Ph.D. dissertation, University of Michigan, 1988), 2-3.

<sup>5</sup> Wonsik Leem, "Eumak Gyoyook Jedo Rul Gaehyok Haja (Let Us Reform Our Music Education System)," *Dong-Ah Il-Bo* (Dong-Ah Daily News), Seoul, Korea, 16 October 1972, sec. 1, p. 8.

Korean music education system needs to focus more on job training than performance.<sup>6</sup>

### **Purpose of the Study**

The purpose of this study was to identify the content of undergraduate piano pedagogy courses at selected colleges and universities in the Republic of Korea. Through questionnaires, the writer determined the extent of current offerings in piano pedagogy, including length of the courses, materials used in the courses, topics covered, projects required, observation, and student teaching experiences.

This study will help to determine whether Korean colleges and universities are adapting to the needs of future teachers and if collegiate programs are practical for prospective teachers. Information gained in this study should be valuable to Korean institutions establishing undergraduate piano pedagogy degrees, piano pedagogy instructors developing undergraduate piano pedagogy courses, and undergraduate piano pedagogy instructors wanting to evaluate and revise their present course of study.

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<sup>6</sup> Hae-won Chang, *Proceedings of the Music Institute of Ewha Womans University: Direction of the 21<sup>st</sup> Century's College in Music Education* (Seoul, Korea: Music Institute of Ewha Womans University, 1997); Sang-Hyun Cho, *Proceedings of the Korean Music Education Society: A Prospect of Korean Music Education for the 21<sup>st</sup> Century* (Seoul, Korea: Korean Music Education Society, 1998); and Sun-Woo Cho, *Proceedings of the Conference of 50<sup>th</sup> Anniversary of Opening Dong-Ah University: The Present Condition of College Music Education of Pusan and Prospect of 21<sup>st</sup> Century* (Pusan, Korea, 1996).

### Need for the Study

The writer believes that piano pedagogy offerings in Korea should be examined for the following reasons:

1) Piano study is a popular extracurricular activity for young children in the Republic of Korea. Colleges and universities need to produce piano educators who are well trained to provide quality instruction for these students.

2) Most Korean piano teachers are not familiar with new teaching methods and materials. In order to be effective in today's society, they need to be current. Most Korean piano teachers are using older piano methods, such as the Beyer Method,<sup>7</sup> that lack a systematic ordering of musical concepts and a variety of repertoire. The Beyer Method was introduced in the 1950s and was the only method available until the beginning of the 1980s. Since then, new methods have arrived from the United States, England and France. The *Methode Rose*<sup>8</sup> from France was published in Korea in 1984. American methods such as Alfred's *Basic Piano Library*,<sup>9</sup> Bastien's *Piano Basics*,<sup>10</sup> John Thompson's *Modern Course for the Piano*,<sup>11</sup>

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<sup>7</sup> Ferdinand Beyer, *Verschule Im Klavierspiel Op. 101 [Beyer Piano Method]* (Seoul, Korea: Se-Kwang Publishing Co., 1985).

<sup>8</sup> Ernest Van de Beld, *Methode Rose* (Seoul, Korea: Se-Kwang Music Publishing Co., 1984).

<sup>9</sup> Willard A. Palmer, Morton Manus, Amanda Vick Lethco, *Alfred's Basic Piano Library* (Seoul, Korea: Sang Ji Won, Inc., 1992).

<sup>10</sup> James Bastien, *Bastien Piano Basics* (Seoul, Korea: Eumag Chun Choo Sha, 1995).

<sup>11</sup> John Thompson, *Modern Course for the Piano* (Seoul, Korea: Se-Kwang Publishing Co., 1995).

Noona's *Young Pianist Series*,<sup>12</sup> Robert Pace's *Music for Piano Book I-III*,<sup>13</sup> and part of the David Carr Glover's *Piano Library*<sup>14</sup> are available in Korea. The *Ausborn Piano Method*<sup>15</sup> from England was published in Korea in 1996. Korean publishing companies have also published their own methods recently, such as the *Friend Piano Method*,<sup>16</sup> *Amadeus Children's Class Piano*,<sup>17</sup> *Haibis*,<sup>18</sup> *Elite Piano Method*,<sup>19</sup> and *Klavier*.<sup>20</sup> To popularize these methods, music workshops and seminars have been presented under the auspices of the Korean music publishers who print and distribute them. Many piano teachers, however, have been reluctant to adopt these unfamiliar methods because they do not understand how to use them.<sup>21</sup> Furthermore, piano pedagogy classes in colleges and universities have not included a systematic presentation of newer methods.

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<sup>12</sup> Walter & Carol Noona, *Young Pianist Series* (Seoul, Korea: Il Shin Publishing Co., 1996).

<sup>13</sup> Robert Pace, *Music for Piano* (Seoul, Korea: Sae Eum Ak Publishing Co., 1990).

<sup>14</sup> David Carr Glover and Louise Garrow, *David Carr Glover Piano Library* (Seoul, Korea: Se-Kwang Publishing Co., 1986).

<sup>15</sup> Katie Elliott and Kathy Gemmell, *Ausborn Piano Method* (Seoul, Korea: Eum-Yeon Publishing Co. Ltd., 1996).

<sup>16</sup> *Friend Piano Method* (Seoul, Korea: Hyun-Dae Publishing Co., 1993).

<sup>17</sup> Jin-Hee Sung, *Amadeus Children's Class Piano* (Seoul, Korea: Hyun-Dae Publishing Co., 1996).

<sup>18</sup> Ide Yumiko, Ji-Hae Song, and Su-Im Chung, *Haibis* (Seoul, Korea: Se-Kwang Publishing Co., 1996).

<sup>19</sup> *Elite Piano Method* (Seoul, Korea: Hyun-Dae Publishing Co., 1996).

<sup>20</sup> Wan Kyu Chung, *Klavier* (Seoul, Korea: Tae-Rim Publishing Co., 1998).

<sup>21</sup> Wan Kyu Chung, "An Analysis and Evaluation of Beginning Piano Methods Used in Korea" (Ph.D. dissertation, Texas Tech University, 1992), 210.



3) The research in the field of piano pedagogy in Korea is minimal and any research that has been done is a result of recent needs in the piano pedagogy field.

4) In 1996, the Korean Board of Education announced a policy that universities or colleges whose educational programs are directed toward preparing students for careers will receive preferential support beginning in 1997.<sup>22</sup> The piano pedagogy area is a field that fulfills the requirements of this policy. Piano pedagogy provides systematic information and practical experience that prepares students for careers in teaching. Currently, hundreds of piano performance graduates are unable to find work as performers after graduation, thus strengthening the need for pedagogy study as a career alternative. For this reason, a survey of piano pedagogy offerings in colleges and universities in Korea is desirable. Piano pedagogy courses that focus on teacher training should be emphasized in colleges and universities. Pedagogy and performance are not a dichotomy but are both essential to any piano student who is hoping for a career as a pianist.<sup>23</sup> Piano pedagogy courses can allow piano students to prepare simultaneously for a career in both performance and teaching.

5) The results of this study will aid Korean colleges and universities in establishing and improving pedagogy courses and programs. The information will be valuable to piano pedagogy instructors wanting to evaluate and revise their present course content.

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<sup>22</sup> "Support for the Colleges and Universities by Ministry of Education." *Choong-Ahng Il-Bo* (Choong-Ahng Daily News), 17 January 1996.

<sup>23</sup> Martha Baker ed., *National Conference on Piano Pedagogy: A Journal of the Proceedings* (Princeton, NJ: The National Conference on Piano Pedagogy, 1980), 7.

## Procedures

After reviewing related literature on piano pedagogy curricula from both Korea and America, the writer devised a questionnaire adapted from Milliman<sup>24</sup> (see Appendix A) to determine the course content of undergraduate piano pedagogy courses at colleges and universities in the Republic of Korea. The questionnaire was designed to elicit information about 1) the institution; 2) undergraduate pedagogy students enrolled in pedagogy courses; 3) length of courses, materials used, topics covered, and projects required in pedagogy courses; and 4) observation and teaching experiences included in pedagogy courses. The questionnaire includes closed-ended questions for information related to the institutions and these aspects of piano pedagogy courses. A five-point Lickert rating scale was used to indicate the amount of importance given to specific subjects within the courses. A number of open-ended questions were also included. The following books on questionnaire design provided additional guidelines for the development of the questionnaire: Earl R. Babbie, *Survey Research Methods*,<sup>25</sup> Abraham N. Oppenheim, *Questionnaire Design and Attitude Measurement*,<sup>26</sup> Peter H. Rossi, James D. Wright, and Andy B. Anderson,

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<sup>24</sup> Ann Milliman, "A Survey of Graduate Piano Pedagogy Core Course Offerings" (Ph.D. dissertation, University of Oklahoma, 1992), 261-279.

<sup>25</sup> Earl R. Babbie, *Survey Research Methods* (Belmont, CA: Wadsworth Publishing Co., 1973).

<sup>26</sup> Abraham N. Oppenheim, *Questionnaire Design and Attitude Measurement* (New York: Basic Books, 1966).

eds., *Handbook of Survey Research*,<sup>27</sup> and W. D. Warde, *Sample Survey Methods*.<sup>28</sup>

The questionnaire was pilot tested by two piano faculty members at the University of Oklahoma, two doctoral graduates from the University of Oklahoma who used questionnaires as part of their doctoral research, and two Korean piano instructors who have studied piano pedagogy in the United States (see Appendix F). An accompanying letter asked pilot-test participants to evaluate the questionnaire for content, clarity, redundancy, and length (Appendix E).

The revised questionnaire was mailed to the pedagogy instructors at fifty-one colleges and universities in Korea offering piano as a major as listed in the *Hanguk Hakgyo Myungram 1996-1997*,<sup>29</sup> *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998*.<sup>30</sup> These listings were chosen because they were the most comprehensive listings of colleges and universities in the Republic of Korea. These colleges and universities included national as well as private institutions. The Board of the Korean Teachers' Association and the Korean Educational Newspaper Press had published these books based on information from the Ministry of Education.

The piano pedagogy instructor at each institution was asked to complete the questionnaire. If there were no piano pedagogy class offerings, the questionnaire was

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<sup>27</sup> Peter H. Rossi, James D. Wright, and Andy B. Anderson, eds., *Handbook of Survey Research* (New York: Academic Press, Inc., 1983).

<sup>28</sup> W. D. Warde, *Sample Survey Methods* (Stillwater, O.K. Statistics Department of Oklahoma State University, 1985).

<sup>29</sup> *Hanguk Hakgyo Myungram 1996-1997*, Annual Educational Report in Korea 1996-1997, Seoul, Korea: Hanguk Hakgyo Myungram Press, 1997.

<sup>30</sup> Min-Ha Kim, *Hanguk Gyoyuk Yongam 1998* and *Hanguk Gyoyuk Myungbu 1998*, Annual Educational Report in Korea 1998, Seoul, Korea: Hanguk Gyoyuk Shinmoom Sa, 1998.

sent to the chairperson of each music department asking for his/her opinion and plans for future piano pedagogy courses. The questionnaire was accompanied by a cover letter (see Appendix C) identifying the researcher as a doctoral student at the University of Oklahoma, explaining the purpose of the study, and giving the approximate time needed to complete the questionnaire.

The questionnaire was mailed with a self-addressed, stamped envelope enclosed for return. Recipients of the questionnaire were given three weeks to respond. After that time a follow-up letter (see Appendix D) and an additional copy of the questionnaire was mailed to each institution that had not responded. These institutions were asked to respond within two weeks after receiving the follow-up letter and questionnaire. Questionnaires received after that date were not used in compiling the results. A return rate of at least fifty-percent was considered an adequate response rate for reporting and analysis.<sup>31</sup>

### **Limitations**

This study was limited to gathering and analyzing information concerning undergraduate piano pedagogy courses in the fifty-one colleges and universities that offer a piano performance degree in the Republic of Korea as listed in the *Hanguk*

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<sup>31</sup> Babbie, 165.

*Gyoyuk Myungram 1996-1997*,<sup>32</sup> *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998*.<sup>33</sup>

Theological colleges that offer only degrees in church music, junior colleges, and colleges and universities offering music education and church music degrees were excluded. The Korean National University of Arts, which offers a certificate for the artist or the art professional, was excluded because it is a conservatory and not a university or college.

This study did not attempt to analyze music programs as a whole at these institutions. It was concerned only with undergraduate piano pedagogy courses. In addition, it was not concerned with other undergraduate courses in piano, graduate piano pedagogy courses, or degree programs in piano pedagogy at the graduate or undergraduate levels.

### **Definitions of Terms**

Since piano pedagogy is new in Korea, terminology in this field is not well known. To clearly define the terms used in this study, the following definitions apply to references throughout the paper.

An **Average-age Beginner** is a seven or eight year old student who is starting piano lessons.

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<sup>32</sup> *Hanguk Hakgyo Myungram 1996-1997*.

<sup>33</sup> Min-Ha Kim, *Hanguk Gyoyuk Yongam 1998* and *Hanguk Gyoyuk Myungbu 1998*.

**Functional Keyboard Skills** are defined as specific keyboard skills, competencies, or concepts that a pianist must acquire to function adequately at the keyboard. Sight-reading, improvisation, harmonization, transposition, accompanying, technique, modulation, chord progressions, score reading, memorization, ensemble repertoire, ear training, and composition are included.

**Group Piano Instruction** is a process of teaching piano to groups of two or more students. This term is interchangeable with “class piano.”

**Internship in Piano Teaching** is the supervised practice of teaching skills similar to the student teaching experience required of potential public school teachers.

**Piano Lab** is a classroom containing varying numbers of keyboard instruments that have been electronically modified or adapted to allow sound to be channeled through earphones or through speakers. A piano lab usually consists of a number of student instruments and a teacher’s control panel from which the instructor can monitor or direct the class activities. Each instrument is equipped with a headset and a microphone.

**Piano Pedagogy** is synonymous with the art of teaching piano. It includes the study of piano performance and experiences surrounding performance, examination of ideas and theories about learning and teaching, observation of teaching, supervision and critique of student teaching, and practice teaching in both studio and group situations.

**A Preparatory Department** is a college or university-sponsored program existing mainly for the purpose of providing musical instruction to the community.

## **Overview of the Document**

This document contains five chapters, a bibliography, and seven appendices. Following the introductory chapter, Chapter Two includes a summary of related literature in the Republic of Korea including Korean education, the introduction of Western music to Korea, the history of collegiate piano study in Korea, pre-college piano education in Korea today, piano pedagogy in Korea today, and research on music study in Korea. Chapter Three provides information from related literature on undergraduate piano pedagogy courses in the United States, including courses offered, course content, and standards. The data compiled from the responses to the questionnaire are presented in Chapter Four. Most data is reported in the form of simple percentages and mean scores based on response rates. Chapter Five consists of a summary of the data, recommendations for undergraduate piano pedagogy courses in the Republic of the Korea, and recommendations for further study. The seven appendices include the questionnaire in English and Korean, the cover letter to the respondents in Korea, the follow-up letter for the questionnaire, the cover letter used for pilot-test participants, the names of pilot-test participants, and a list of colleges and universities in Korea.

## **CHAPTER II**

### **HISTORICAL BACKGROUND AND RELATED LITERATURE**

#### **IN THE REPUBLIC OF KOREA**

This chapter examines historical background and related literature regarding education and music in the Republic of Korea. Topics discussed in this chapter include the educational system in Korea, the introduction of western music to Korea, a history of collegiate piano study in Korea, pre-college piano education in Korea today, piano pedagogy in Korea today, and the research on music study in Korea.

#### **Korea and Education**

Korea was greatly influenced by China for geographical reasons until the second half of the nineteenth century. Chinese culture, language, religion, philosophy, and political institutions were strong influences on Korean life. Beginning in the fourteenth century, Koreans were stimulated by Confucianism, and a social and political structure was established. The traditional philosophy of Confucianism, which continues to influence Koreans today, emphasizes leadership through education.

The long-established and distinct cultural heritage of Korea has shown great respect for education. Along with Confucianism, the influence of Buddhism has also



placed importance on education. Korean culture features a respect for, and an obedience to, elders and superiors; an unquestioning attitude toward the authority of the teacher and subject matter; an acceptance of a theoretical rather than an applied approach to learning; an emphasis on rote and memory rather than on inquiry and questioning; and an emphasis on preserving the individual spirit.

Korea had been influenced by Western culture since the first Western organ was brought into Korea as early as the fourteenth century.<sup>34</sup> But these early contacts did not have an immediate impact on Korea since Korean rulers took precautions against the introduction of any Western ideas. Consequently, Korea was isolated and remained an extremely closed society.

Korea established diplomatic relations with the United States in 1882, and the work of foreign missionaries improved considerably at that time. Foreign missionaries were important to the transfer of Western ideas and music to Korea.

Western missionaries and some Koreans established many mission schools and private schools between 1885 and 1910. These schools helped reduce the illiteracy rate among Koreans. In the late nineteenth century, Korea tried to modernize itself. Many Koreans such as Chi-Ho Yun, Chang-Ho Ahn, and In-Sik Kim, who had been trained by Americans, began to emerge as promising figures, while other foreign missionaries were teaching in Korea at the beginning of the twentieth century.

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<sup>34</sup> Yoo-Sun Lee, *Hankook Yangak Baek Noen Sa* [One Hundred-Year History of Western Music in Korea] (Seoul, Korea: Choong-Ang University Press, 1976), 30.

From 1910 to 1945, when Korea was under the rule of Japan, three Christian colleges were founded by missionaries. Ewha Womans College, Soong-Sil College (Union Christian College), and Yon-Hi College (Cho-Sen Christian College) became major centers for the study of Western education and Western music.<sup>35</sup> In the late 1940s, Korea adopted the educational structure of the United States based upon a 6-3-3-4 system of elementary school, middle school, high school, and college or university. Currently, the school year runs from March to February and is divided into two semesters.

In the late 1980s, 4.82 million pupils were enrolled annually in primary schools, and 4.85 million were in vocational and secondary schools.<sup>36</sup> There are nearly 900 institutions of higher education in the Republic of Korea, and more than two million students are enrolled in higher education institutions each year. Among 900 institutions of higher education, there are 150 universities, 11 Teacher's Colleges [Koyuk Taehak], 155 Junior Colleges [Choen Moon Taehak], 19 Open Colleges [Kaebyang Taehak], and 13 other colleges including vocational schools.<sup>37</sup>

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<sup>35</sup> Chung, 32-33.

<sup>36</sup> Encarta, "Korea, South", Microsoft Corporation, 1994.

<sup>37</sup> *Hanguk Hakgyo Myungram 1996-1997*, Annual Educational Report in Korea 1996-1997 (Seoul, Korea: Hanguk Hakgyo Myungram Press, 1997); and Min-Ha Kim, *Hanguk Gyoyuk Yongam 1998* and *Hanguk Gyoyuk Myungbu 1998*, Annual Educational Report in Korea 1998 (Seoul, Korea: Hanguk Gyoyuk Shinmoon Sa, 1998).

### Introduction of Western Music to Korea

Establishment of a Western school system in Korea was accompanied by the introduction of Western music education at the end of the nineteenth century. The first Protestant Christian missionaries arrived at the port of Inchon. They brought their hymnbooks and Bibles and began to preach and sing.<sup>38</sup> This was the true beginning of Western influence on music education in Korea. Western music education in these mission schools consisted of teaching only a few simple hymns and popular songs, such as “Londonderry Air.” These Western melodies, called *Chang-ga*, became very popular and spread rapidly through the churches and Western-style schools.<sup>39</sup>

The first important Western professional musician in Korea was Franz Eckert (1852-1916). He was a master of German army and navy bands and went to Japan to conduct bands there. In 1901, he came to Korea to establish a Western-style military band for Korea.<sup>40</sup> Unfortunately, the Korean military band was disbanded in 1907 when the Japanese annexed Korea.

Korean musical leaders founded a club in 1910 named Cho-Yang Ku-Rak-Bu out of concern for the future of Korea. Historically, this club became the first music school owned and operated by Koreans. Classes in music theory, vocal music, organ

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<sup>38</sup> Wondeuk Min, *Gaehoaghi eh Umakgyoyook* [Music Education During the Enlightenment Period] (Seoul, Korea: Han-Kook Moon-Wha Yon-Gu Won, 1966), 100.

<sup>39</sup> Hoe-Gap Jung, *Han-Kook Eum-ak Chong-ram*, vol.1 [A Comprehensive Overview of Western Music in Korea] (Seoul, Korea: The Music Association of Korea, 1991), 10.

<sup>40</sup> Chung, 26.

and four-string instruments were offered, and In-Sick Kim was the only teacher. Leading Korean musicians of the time such as Sang-Jun Lee and Nan-Pa Hong, who composed many Korean songs, were graduates of this institution. The club or school changed its name to “Chosun Jung-Ack Won” [The Institute of Proper Korean Music] in 1911, but it closed in 1937 due to financial instability.<sup>41</sup>

Around 1910, Western music education also grew in private secondary schools such as Soong-Sil Academy. Many excellent musicians such as In-Sik Kim, Che-Myung Hyun, and Tae-Jun Park graduated from Soong-Sil where Eli M. Mowry taught music and his wife taught organ.<sup>42</sup>

Despite Japanese annexation (1910-1945), Christian colleges were founded under several missionaries’ leadership. Ewha Womans School formed a college division in 1910 with ten faculty members and seventy students.<sup>43</sup> Several music courses including organ and piano lessons were already offered in 1909.<sup>44</sup> “Halleluja” from Handel’s *Messiah* was performed for the first time in Korea by Ewha Womans School that same year.<sup>45</sup> This college established a department of music in 1925. It was the first and only higher education institution in Korean history to offer

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<sup>41</sup> Anthony Hakkun Kim, “The History of School of Music Education in Korea from 1886 to the Present” (Ed.D. dissertation, University of Northern Colorado, 1976), 52-55.

<sup>42</sup> Ibid., 62.

<sup>43</sup> Hoo-Jung Yoon, *Ewha Baek-Neun Sa* [Hundred-Year History of Ewha] (Seoul, Korea: Ewha Womans University Press, 1994), 105.

<sup>44</sup> Ibid., 73.

<sup>45</sup> Hoe-Gap Jung, *Han-Kook Eum-ak Chong-ram*, vol.1 [A Comprehensive Overview of Western Music in Korea] (Seoul, Korea: the Music Association of Korea, 1991), 15.

professional Western music training until 1945.<sup>46</sup> Degrees in piano and voice were offered. Courses included ear training, sight singing, chorus, piano pedagogy, music history, music education, music appreciation, counterpoint, education, aesthetics, Bible, and applied art.<sup>47</sup>

Yon-hi College was an outgrowth of Kyong-Sin middle school in 1915.<sup>48</sup> This college was divided into four departments: Biblical Theology, Literature, Science, and Commerce. Although there was not a music department, students and faculty members were very interested in all kinds of musical activities that centered on the chapel. Chapel choir, college band, hymn singing, and organ playing were the extracurricular activities for students at Yon-Hi. Yon-Hi College became the center of musical activities and music education in Korea until 1945, and several concert tours were made every year.<sup>49</sup>

Soong-Sil school in Pyong-Yang added the college division with twelve students in 1906. Although there was not a music department,<sup>50</sup> Soong-Sil College produced many outstanding musicians during this period. The college band, male chorus, and small orchestra were organized as extracurricular activities. Dwight Malsberry, a pianist and graduate of the Sherwood Music School in Chicago,

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<sup>46</sup> Lee, 90.

<sup>47</sup> Shiwon Chay, "Analysis and History of Curriculum in Music Education in Korean Higher Education: Implication for the Future" (Ed.D. dissertation, Boston University, 1981), 100.

<sup>48</sup> Chung, 33.

<sup>49</sup> Chay, 97.

<sup>50</sup> Chung, 36.

improved music programs at Soong-Sil during the 1930s. Under his conducting, a series of performances were given each year featuring choir, small orchestra, vocal quartet, and solo performance. Soong-Sil, Ewha, and Yon-Hi were the major centers of music in Korea. Students from these three institutions became the leaders of Korean music education.<sup>51</sup>

After Korea's Independence from Japanese rule in 1945, many music departments were established. Jae-Myoung Hyun, a graduate of Soong-Sil, studied at Gunn Conservatory of Music in Chicago and improved the choir, orchestra, and band programs at Yon-Hi College. In 1945, he founded the Kyung-Sung Music School, which became the Music College of Seoul National University.<sup>52</sup> The music departments of Sook-Myung and Kyung-Hee became the Colleges of Music in 1954.<sup>53</sup> Yon-Hi established a Church Music Department in 1955 which later was named Yonsei in 1957. The College of Music in Yonsei opened in 1964.<sup>54</sup> Duk Sung Women's College established a music department in 1954 but had to close just three years later.

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<sup>51</sup> Chay, 107.

<sup>52</sup> Lee, 282.

<sup>53</sup> Chay, 106.

<sup>54</sup> Ibid., 106.

### **History of Collegiate Piano Study in Korea**

In the early 1900s, the first piano was brought to Korea by Emile Martel for his wife, Amalie Eckert, to play and use for piano lessons.<sup>55</sup> Amalie was a daughter of Franz Eckert, who established and directed the Korean army band.<sup>56</sup>

In 1905, a missionary in Pyong-Yang owned a piano, and Yong-Hwan Kim learned to play the piano at Soong-Sil Middle School. Yong-Hwan Kim went to Tokyo and majored in piano at Ueno Music School.<sup>57</sup> Upon his return, he brought a piano with him and taught piano privately. When he was appointed professor of Music at Yon-Hi College in 1918, the college had no formal music department and no pianos at all.<sup>58</sup> He chose to buy a grand piano and donated it to the college to further music education.

Ewha Womans College established a music department in 1925. As the sole music department until 1945, Ewha College led the way for Korean piano study. Mary E. Young, the first foreign faculty member in the music department at Ewha, served as the chairperson of the music department and taught many Korean pianists from 1920 to 1940. In 1923, Ae-sik Kim, the first graduate of Ewha College (1914), returned from Alison-White Music College in Oregon to teach piano at Ewha.<sup>59</sup> G. H.

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<sup>55</sup> Sok-Nam Kang, "The Process of Introduction of Western Music in Korea: Early Stage of Westernization [Soe-yang Eum-ak To-yip Kwa-jong Yon-gu: Gae-hwa Cho-gi]" (Master's thesis, Yonsei University, 1990), 60.

<sup>56</sup> Lee, 133.

<sup>57</sup> Ibid., 133.

<sup>58</sup> Ibid., 133.

<sup>59</sup> Hoo-Jung Yoon, 129.

Wood, a graduate of the New England Conservatory, and C. Gorman, a Canadian, joined the faculty to strengthen Ewha's music department. After 1935, many graduates from Ewha returned to teach. Mary Kim returned to Ewha after studying in America. Yong-Ui Kim (1908-1986), one of Mary E. Young's students, continued her studies at the Julliard School of Music in New York in 1935. She became the most famous pianist and professor of music in the department at Ewha. Students in the piano degree program at Ewha studied applied piano, piano technique, piano structure, piano pedagogy, sight singing, ear training, music history, music education, music appreciation, counterpoint, chorus, and class voice.<sup>60</sup>

Won-bok Kim (1908-) went to Kunitachi Music School in Tokyo to continue her piano study after graduation from Ewha Girl's High School in the 1920. Becoming an active teacher and performer in the 1930s, she taught at Ewha from 1937 to 1939 and became a professor at Seoul National University from 1946 to 1973.

During this time, piano education was also being taught in Pyong-Yang. Dwight Malsberry, a graduate of the Sherwood Music School in Chicago, came to Korea in 1930 and contributed to the improvement of piano education at Soong-Sil College in Pyong-Yang.

Ki-Son Yun (1922-) became an active pianist in Korea after he studied at Ueno Music School in Tokyo in 1944. In 1948, he went to the Julliard School of Music in New York to continue his piano study under Madame Lhevinne. He

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<sup>60</sup> Ibid., 201-202.



returned to Korea in the early 1970s and taught at the Seoul High School for Music, Art, and Dance [Seoul Ye-sul Ko-deung Hak-gyo] and Yonsei University.

After the Korean War in 1953, many piano students in Korea went abroad for further study to Europe and to the United States. Some of these pianists, such as Dong-Il Han, Kun-Woo Paik, and Myung-Hoon Chung, became well-known musicians of the world.

After the independence from Japan in 1945, music departments were established in many of the major universities.<sup>61</sup> In 1998, there were eighty-three colleges and universities in the Republic of Korea that offered undergraduate degrees in music.<sup>62</sup> Fifty-one national and private colleges and universities offered a degree in piano performance. Twenty-five colleges and universities offered a degree in music education. Nine four-year theological colleges offered a degree in church music. In addition to these universities and colleges, thirteen Junior Colleges offered a music certificate.

### **Pre-College Piano Education in Korea Today**

Music has been taught as one of the basic subjects in schools and has become an important subject for children. However, instrumental music instruction is not

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<sup>61</sup> Anthony Hakkun Kim, "The History of School Music Education in Korea from 1866 to the Present" (Ed.D. dissertation, University of Northern Colorado, 1976), 15.

<sup>62</sup> *Hanguk Gyoyuk Yongam 1998* (Seoul, Korea: The Hanguk Gyoyuk Newspaper Press, 1998) and *Hanguk Hakgyo Myungram 1996-1997* (Seoul, Korea: Hanguk Hakgyo Myungram Press, 1998).

offered in the schools. Children wanting piano lessons must find private instruction outside of school. A great number of young children take private piano lessons.

Piano study is very popular and is vigorously pursued.<sup>63</sup> Children at the elementary level are usually sent to private music teachers or private piano institutes. Private piano institutes are often housed inside a commercial space. Sometimes two or more piano teachers may share this space. All institutes offer private lessons, and a small number offer both private and group lessons. Recent statistics show that there are now about 1,980 private music institutes in the city of Seoul and 11,000 private music institutes in Korea.<sup>64</sup>

Many teachers in private piano institutes do not have degrees in piano. They are under qualified because they never had a chance for training in teaching. Some piano graduates teach piano privately at home. As a result, musically talented young students are increasingly turning to those private teachers in order to prepare for college music study.

Beyond the elementary level, two middle schools and fourteen high schools, such as Seoul High School for Music, Arts, and Dance, specialize in music. Besides basic curriculum, their curricula include weekly private lessons, ear training, chorus or orchestra and music theory. Most of their graduates major in music in college.

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<sup>63</sup> Kyung He Sung, "Trends and Developments in School Music Education-A Korean Perspective," *International Music Education: ISME Yearbook Vol. XIII* (Nedlands, Western Australia, 1984), 109-110.

<sup>64</sup> "Increasing Number of Classes for Preschool Students in Private Studios," *The Music Education News* (Eum-ak Gyo-yuk Shin-moon), Seoul, Korea, 25 February 1998.

Music students at all age levels are encouraged to compete in numerous contests sponsored by newspapers, universities, music publishing companies, and other organizations. Dong-Ah Competition and Joong-Ahng Competition are major competitions in Korea. Students play only the assigned repertoire at each level for the competition. None of the competitions in Korea test sight-reading, theory, ear-training, scales and arpeggios, musicianship, or history.

### **Piano Pedagogy in Korea Today**

Ferdinand Beyer's *Verschule Im Klavierspiel Op.101* was introduced by the Japanese during the Japanese occupation of Korea and remained virtually the only piano method used until the 1970s. Although it was considered the most comprehensive piano-teaching method in Korea, scholars have pointed out many problems with the Beyer Method.

In her 1975 master's thesis, Hyang-yop Choi compared the Beyer Method to John Thompson's *Easiest Piano Course*.<sup>65</sup> Thompson's method appeared in the United States in the 1930s and uses a middle C approach. Choi outlined the weaknesses of the Beyer Method emphasizing the lack of musicianship and heavy concentration on finger technique. Choi felt that Thompson's method was superior to Beyer's. Yoon-cho Om analyzed Bastien's method,<sup>66</sup> and Hee-Sin Han compared it

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<sup>65</sup> Hyang-yop Choi. "A Study of Piano Methods in the Beginning Level: With Special References to Beyer and John Thompson's Easiest Piano Course [piano Cho-Bo Hak-soep-ui Kyo-Jae-ae Kwan-han Yoen-Gu: Beyer gwa John Thompson ui Easiest Piano Course ui Bi-gyo-reul Choong-sim Oe-ro]" (Master's Thesis, Ewha Womans University, 1975).

<sup>66</sup> Yoon-cho Om, "An Analytical Study of James Bastien's Method [James Bastien Piano

to Beyer's<sup>67</sup> in their master's theses. They both presented the merits of the Bastien's method.

Bastien's *Piano Basics*, John Thompson's *Modern Course for the Piano*, and Robert Pace's *Music for Piano* were reviewed in the periodical *Piano Music* [Piano Eum-ak] in March 1984.<sup>68</sup> Other American piano methods such as Alfred's *Basic Piano Library*, and Frances Clark's *Music Tree* were reviewed in Korean journals during the period February through October 1985, and August and September 1986.<sup>69</sup> The writers urged the adoption of these new methods into Korean piano education.

Piano methods such as the *Methode Rose*, Bastien's *Piano Basics*, John Thompson's *Modern Course for the Piano*, Robert Pace's *Music for Piano Books I-III*, and part of the David Carr Glover's *Piano Library* were translated in the 1980s.

Bastien's textbook *How to Teach Piano Successfully*<sup>70</sup> was translated into Korean during the same period. From 1992 to 1996, Alfred's *Basic Piano Library*,

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Kyo-bon-ui Pun-suk Yoen-gu]" (Master's thesis, Sook-Myung Women's University, 1984).

<sup>67</sup> Hee-sin Han, "A Comparative Analysis of Beginning Piano Methods, Beyer and Bastien [Piano Cho-geup Kyo-che Beyer gwa Bastien Cho-geup-pyon Bi-gyo Pun-seok Yon-gu]" (Master's thesis, Koen-Guk University, 1986).

<sup>68</sup> Mun-Jung Park, "Analysis of Bastien Piano method [Bastien Piano Kyo-che-ui Pun-soek]," *Piano Music* (March 1984), 28-31; Hyon-ja Lee, "Analysis of John Thompson's Method [John Thompson ui Koy-che Pun-soek]," *Piano Music* (March 1984), 32-34; and "Analysis of Robert Pace's Method [Robert Pace ui Koy-che Pun -soek]," *Piano Music* (March 1984), 42-44.

<sup>69</sup> Nak-Yong Chung, "Pedagogy of Piano Teaching [Piano Chi-do Kyo-seup-bob]," *Piano Music* (February-October, 1985); "Which Method is Easier and More Suitable Than Beyer [Beyer Bo-da Ship-go Bu-dryop-gae Gong-bu Hal-su Yit-neun Gyo-che-neun]," *Piano Music* (August 1986), 188-190; and "Accurate Understanding of the Method is the Beginning of Good Education [Goyche ui Choeng-hwak-han Ee-hae-neun Cho-eun Kyo-yook-ui Chock-gol-eum]," *Piano Music* (September 1986), 180-182.

<sup>70</sup> James W. Bastien, *How to Teach Piano Successfully* (Seoul, Korea: Eumag Chun Choo Sha, 1989).

Noona's *Young Pianist Series*, the *Royal Conservatory of Music Method*, and the *Suzuki Method* were introduced. Korean methods such as *Friend Piano Method*, *Elite Piano Method*, *Amadeus Children's Class Piano*, *Haibis*, and *Klavier* were published after 1996. In addition to these methods, Korean scholars who studied abroad brought several music education systems to Korea in 1995 and 1996. Dalcroze Eurhythmics, the Suzuki Talent Education Program, the Kodaly method, and the Royal Conservatory of Music system were all introduced.

According to Yong-ui Kim, a graduate and faculty member at Ewha Womans College, a piano pedagogy course was offered as a part of the music curriculum as early as 1929 at Ewha.<sup>71</sup> Nevertheless, no systematic piano pedagogy curriculum exists in Korea even today. Existing pedagogy classes do not relate to practical situations or to related subject areas but focus only on general music appreciation and performance practice.

Mi-Sook Kim reported on the curricula for piano majors in five Korean universities and colleges for the '97 Annual Symposium of Music Institute of Ewha Womans University.<sup>72</sup> Kim found that the undergraduate degree program may include one or two semesters of piano pedagogy as elective courses for juniors and seniors at these schools.

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<sup>71</sup> Chay, 100.

<sup>72</sup> Hae-won Chang, *Proceedings of the Music Institute of Ewha Womans University: Direction of the 21<sup>st</sup> Century's Colleges in Music Education* (Seoul, Korea: Music Institute of Ewha Womans University, 1997), 17-23.

Piano majors have little practical training in piano teaching. Observation and teaching practica related to piano pedagogy classes hardly exist in the Republic of Korea. Students often teach piano on their own for financial gain but without faculty supervision.

According to Richard Charles Sang's study, a teacher-training program should be based on the experience-oriented principle. His research emphasizes that teachers must utilize acquired skills in the classroom.<sup>73</sup> Sang believes that the teaching and learning process is achieved by

- 1) modeling skills, that is, a teacher's ability to demonstrate fundamental elements of music performance in the classroom;
- 2) discrimination skills, that is, a teacher's ability to detect performance discrepancies aurally and visually; and
- 3) diagnostic skills, that is, a teacher's ability to analyze and correct a pupil's performance discrepancies.<sup>74</sup>

Sang stresses that these skills must be included in the best teacher preparation programs.

Sook-Kyung Auh Chung pointed out the problems with the Korean curriculum in her article in 1974. She hoped that college and university curricula could be revised to meet the needs of individual students. Chung noted courses should be more varied, through degrees in performance, theory, music history and music education, instead of the uniform Bachelor of Music degree now offered.<sup>75</sup>

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<sup>73</sup> Richard Charles Sang, "Modified Path Analysis of a Skills-Based Instructional Effectiveness Model for Beginning Teachers in Instrumental Music Education" (Ph.D. dissertation, University of Michigan, 1982), 202.

<sup>74</sup> *Ibid.*, 188.

<sup>75</sup> Sook-Kyung Auh Chung, "The Education of Musicians in the Republic of Korea,"

Even though Sook-Kyung Auh Chung pointed out twenty years ago that the performance curriculum was not practical, the college and university curricula have not changed significantly.

In 1997, Dr. Sun-Woo Cho, Dean of the School of Fine Art at Dong-Ah University, stated that students graduating in performance degrees are still unattractive products for consumers. While ninety percent of college and university music majors want to be professional performers, only a few of them succeed. Job opportunities for piano performance majors are limited after graduation. Cho stressed that music education in Korea must change in order for music graduates to find jobs.<sup>76</sup>

Despite the need for music educators in Korea, there are no piano pedagogy degrees currently being offered at any college or university. In 1997, the Music Institute of Ewha Womans University held a symposium to discuss the future of Korean music education. Korean music educators presented examples of curricula of Korea, the United States, Japan, Germany, England, and France. They concluded that the Korean music education system must be changed for job training.<sup>77</sup>

In 1998, Hae-won Chang, Dean of the School of Music at Ewha Womans University, stressed the necessity for change in the music education curriculum at the

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*International Music Education: ISME Yearbook* Vol.II (B. Schott's Söhne, Mainz, 1974), 28.

<sup>76</sup> Chong-Sup Kim, "Need A Big Operation for the Survive of Korean Music Education [Han-Kook Eum-Ak Kyo-Euk Saeng-Jon Wee-Hae Dae-Dae-Jeok Su-Sul Pil-yo]," *The Music Education News* (Eum-ak Gyo-yuk Education Shin-moon), Seoul Korea, 4 June 1997, 2-3.

<sup>77</sup> Hae-won Chang, *Proceedings of the Music Institute of Ewha Womans University: Direction of the 21<sup>st</sup> Century's College in Music Education* (Seoul, Korea: Music Institute of Ewha Womans University, 1997).

Conference of the Korean Music Education Society.<sup>78</sup> This conference was held under the topic of “A Prospect of Korean Music Education for the 21<sup>st</sup> Century.”

Recently, some piano faculty members, private teachers, and piano students have realized the importance of pedagogical training. Dr. Mi-Ja Ahn, a professor at Ewha Womans University, wrote that most elementary-level piano teachers in the Republic of Korea are under-qualified and that continuous re-education for piano teachers is urgent.<sup>79</sup> Soo-Jung Shin, the Dean of the School of Music at Gyoung-Won University, cited an example of a student who could not name the key of his piece even though he played his repertoire very well at the college entrance audition. She also emphasized the great responsibility placed upon pre-college piano teachers.<sup>80</sup>

Presently, teacher-training programs are offered outside the music school curriculum while music colleges or music departments within colleges and universities offer limited pedagogical curricula in the undergraduate degree. Social education departments in some colleges and universities, which are similar to continuing education, administer workshops for private piano teachers. As an example, the social education department of Yonsei University has a two-semester program for piano teachers. Such schools vary in providing their own teacher training curriculum for one or two semesters. Both the Music Institute of Ewha

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<sup>78</sup> Hae-won Chang, “A Prospect of Music Education Aiming the 2000 Year,” *Proceedings of the Korean Music Education Society: A Prospect of Korean Music Education for the 21<sup>st</sup> Century* (Seoul, Korea: Korean Music Education Society, 1998), 46-55.

<sup>79</sup> Mi-Ja Ahn, “Reasonable Choice of Method and Re-education for Piano Teachers are Urgent,” *Educational Newspaper: Piano Pedagogy* No. 20 (January 1996), 1.

<sup>80</sup> Dong-Joon Leem, “Impressive Friendship between Pianist Soo-Jung Shin and Sister Hae In



Womans University and Seoul National University offer a piano pedagogy workshop each semester as continuing education for private piano teachers. Their curricula includes precise pedagogical course content such as methods for elementary and intermediate levels, group lessons, digital pianos, MIDI, and learning theory. Publishing companies, such as Sang-Ji (Alfred's *Basic Piano Library*), Eum-Ak Chun-Chu (Bastien's *Piano Basics*), Il-Sin (*Young Pianist Series*), Eum-Yoen (*Ausborn Piano Method*), offer workshops on their piano methods. Among these publishers, only Eum-Yoen has its own piano teacher-training program.

### **Research on Music Study in Korea**

Little research has been done on music study in Korea. The writer reviewed research on the history of music education, the music education system, and piano pedagogy related to Korea.

In 1976, Anthony Hakkun Kim conducted a study on the "History of School Music Education in Korea from 1886 to the Present."<sup>81</sup> Kim reported that Western music education was started by American missionaries in 1886 and became a part of official school education in 1906. Korean music education has developed during four different political and social periods from 1945. Kim concluded that the continuing

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Lee," *Woman Sense* (Seoul Moon Wha Sa, April 1995), 174-178.

<sup>81</sup> Anthony Hakkun Kim, "The History of School Music Education in Korea from 1886 to the Present" (Ed.D. dissertation, University of Northern Colorado, 1976).

efforts of Korean music educators, despite the political, social, and economic obstacles, would ensure a future for Korean music education.<sup>82</sup>

In 1979, Sook-Kyung Auh Chung studied “A Proposed Basic Textbook for the College-University Methods Course in Music Education for Secondary School Teachers in the Republic of Korea.”<sup>83</sup> Chung pointed out that content of music methods courses, which are an integral part of professional music education, is highly varied, and the scope and philosophy of these courses are often a matter of individual preferences. Chung also pointed out that most music teachers in the Republic of Korea were poorly prepared to teach a given content, and college music methods courses should be examined in order to produce qualified music educators. She concluded that the program for teaching music must be carefully planned both theoretically and practically. The program should provide continuity, stability, and direction making theory explicit and applicable to particular cases. Korean music teachers should gain not only from the literature on music education but also from advances made in philosophy and aesthetics, psychology of music, educational psychology, curricular design, and research in music. The music teacher must be aware of the many imaginative and flexible ways of presenting music, regardless of what intellectual level or musical competence his/her students may possess.<sup>84</sup>

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<sup>82</sup> Ibid.

<sup>83</sup> Sook-Kyung Auh Chung, “A Proposed Basic Textbook for the College-University Methods Course in Music Education for Secondary School Teachers in the Republic of Korea” (Ph.D. dissertation, University of Alabama, 1979).

<sup>84</sup> Ibid.

Shiwohn Chay wrote "Analysis and History of Curriculum in Music Education in Korean Higher Education: Implication for the Future" in 1981.<sup>85</sup> Chay investigated the historical development of music education in Korea from ancient times to the present; foreign influences upon the development of modern Korean music education since 1885; the diverse attitudes toward music education in higher education in various historical contexts in terms of philosophies and practices of music education; and the current development, trends, and practices of music education in the United States. He also compared the present music curriculum in Korea to that of the United States. Chay stated that the Korean music education system was significantly influenced by the Japanese music education system since most of the music educators in Korean higher institutions were educated in Japanese music schools. The Korean music system was also patterned after the American university school of music. Music educational institutions in Korea have experienced conflict between these two models. Korean musical leaders have systematically misunderstood the American conservatory and the school of music system. Chay also outlined the need for the evaluation of music students' needs in the curricula in Korean conservatories, schools of music, or departments of music. He stated,

"It is difficult to find to a single higher music education institution, which is fully aware of the actual needs of its students and systematically evaluates, improves, and attunes its program to their practical needs."<sup>86</sup>

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<sup>85</sup> Shiwohn Chay, "Analysis and History of Curriculum in Music Education in Korean Higher Education: Implication for the Future" (Ed.D. dissertation, Boston University School of Education, 1981).

<sup>86</sup> Ibid.

Chay also indicated that the number of performance opportunities was tightly limited in Korea. Majors in music education, music history, and music theory must be established in the colleges of music.

A 1988 study by Ki-Beom Jang sought to determine the quality and effectiveness of secondary school music teacher-training programs in five major universities in the Republic of Korea.<sup>87</sup> To examine the efficacy of the teacher-training programs of the targeted universities, Jang conducted curricula analyses, distributed a questionnaire for secondary school music teachers and students, and conducted MLR tests of melodic ear-to-hand coordination and musical discrimination on students in these programs. He also interviewed faculty members and student teachers, and conducted personal observations and reviews of the teacher education programs of the respective universities. Jang reported that each year, more than 2,000 music majors graduate from higher institutions in the Republic of Korea. Approximately eighty percent of these music graduates are working primarily in private studios as applied teachers or are employed by public schools as music teachers.<sup>88</sup> He concluded that the goals and objectives of the five targeted universities' music programs were not focused toward developing competent music educators but were geared toward students majoring in performance. Jang supported the revision of music curricula in Korea in his statement: "The formulation of new training programs for the training of future music teachers is the most urgent task

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<sup>87</sup> Ki-Boem Jang, "A Comprehensive Examination of Music Teacher Training Programs in Selected Universities in the Republic of Korea" (Ph.D. dissertation, University of Michigan, 1998).

<sup>88</sup> Ibid., 3.

facing the Korean music educator.”<sup>89</sup> The revised curricula should combine practical and theoretical musical experiences with technical, philosophical, and aesthetic subjects.<sup>90</sup> Jang also suggested guidelines for music teacher education programs in selected Korean institutions.

In 1992, Wan Kyu Chung examined piano teaching methods used in Korea.<sup>91</sup> This study includes a brief history of Western music in Korea, keyboard instruments, and music education in Korea, as well as an analysis and evaluation of the Beyer Method. Chung analyzed the Beyer Method under several categories including introduction to the keyboard; music reading; rhythm; technique; literature; musicianship and theory; and organization and format. Chung concluded that the Beyer Method contained many weaknesses including a lack of teaching philosophy, an absence of a systematic process of organization and sequencing of methods, and a lack of instructional methods and reinforcement. Chung recommended that Korean piano methods be improved to compare with foreign piano pedagogy and its piano methods. Moreover, new Korean piano methods should contain Korean children’s songs and folk songs as well as Korean musical styles.<sup>92</sup>

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<sup>89</sup> Ibid., 11.

<sup>90</sup> Ibid., 44.

<sup>91</sup> Wan Kyu Chung, “An Analysis and Evaluation of Beginning Piano Methods Used in Korea” (Ph.D. dissertation, Texas Tech University, 1992).

<sup>92</sup> Ibid.

### **CHAPTER III**

## **UNDERGRADUATE PIANO PEDAGOGY COURSES**

### **IN THE UNITED STATES**

This chapter provides an overview of piano pedagogy courses in the United States. Piano pedagogy course offerings, undergraduate piano pedagogy course content, and standards for undergraduate piano pedagogy programs are discussed in this chapter.

#### **Piano Pedagogy Course Offerings in the United States**

Music teacher training was first included into the collegiate curriculum in the United States in the second half of the nineteenth century.<sup>93</sup> Teacher training courses in piano began around 1880 with courses adjunct to the teacher-training curricula. Piano teacher training courses were the result of the combined efforts and interests of music school supervisors, music publishers, and piano educators producing materials for class piano programs.<sup>94</sup>

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<sup>93</sup> Marianne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major* (Princeton, NJ: The National Conference on Piano Pedagogy, 1984), 9.

<sup>94</sup> *Ibid.*, 9.

Universities with vital music education departments became important to the development of performance curricula with pedagogy components in the 1920s and 1930s. The University of Wisconsin-Madison and Northwestern University were active centers of pedagogy training.<sup>95</sup> Raymond Burrows at Teachers College, Columbia University developed piano pedagogy courses for both group and studio teachers.<sup>96</sup> Burrows also made references to a “psychological approach to reading” in his method *The Young Explorer at the Piano*.<sup>97</sup> This revolutionary application of educational psychology, which had a great influence on the field of piano pedagogy during the mid-century, was used in schools with music classes and applied piano lessons. By 1929, forty-three institutions offered piano pedagogy classes, and this number increased to more than 150 by 1931.<sup>98</sup>

The desirability of establishing a curriculum to prepare performers for careers as teachers was discussed in the 1953 annual meeting of the National Association of Schools of Music (NASM). This meeting resulted in a strengthening of the status of the private piano teacher by supporting and promoting state or association certification. Teacher observations and student teaching were important parts of the

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<sup>95</sup> Ibid., 9.

<sup>96</sup> Ibid., 9.

<sup>97</sup> Raymond Burrows and Ella Mason Ahearn, *The Young Explorer at the Piano* (Cincinnati: Willis Music Co., 1941).

<sup>98</sup> William H. Richards, “A Brief Chronology,” *Piano Quarterly* 101 (Spring 1978), 13.

pedagogy programs at ten NASM schools. The goal was to provide communities with quality private teachers.<sup>99</sup>

A committee from the Music Teachers National Association (MTNA) prepared a four-year B.M. curriculum with a teaching major in applied music for the 1956 annual meeting of the National Association of Schools of Music. This curriculum was similar to that of the later study by Uszler and Larimer and included topics such as a survey of methods and materials for individual and group instruction, professional education courses, business aspects of studio operation, and practice teaching.<sup>100</sup> This initiative reflected the developing interest in piano pedagogy programs throughout the United States.

Preparatory divisions and pre-college performing arts schools affiliated with universities and conservatories were established during the first half of this century and have continued to influence the training of teachers and young performers since the 1950s. They provide the following: an opportunity for students to teach under observation as a part of their pedagogy training; a wide assortment of current teaching materials at the elementary and intermediate levels; early childhood education programs, some of which have strong movement and improvisation components; beginning instruction in media other than piano; elementary theory, ear training, and musicianship classes; and ensemble and chamber music coaching at early levels.<sup>101</sup>

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<sup>99</sup> Uszler and Larimer, 9.

<sup>100</sup> Ibid., 9.

<sup>101</sup> Ibid., 11.



Teachers and authors who developed their own teaching materials also have stimulated the training of piano teachers, especially for the beginning levels of piano instruction. John Williams, the author of *First Year at the Piano* (1924),<sup>102</sup> Louise Robyn, the author of *Teaching Musical Notation with Picture Symbols* (1932) and *Keyboard Town* (1934),<sup>103</sup> as well as Ernest Schelling, Gail Martin Haake, Charles J. Haake, and Osburne McConathy, the authors of the *Oxford Piano Course*,<sup>104</sup> were pioneers who advocated piano teacher training with their own methods. From the 1950s to the 1970s, effective teaching procedures were exhibited through demonstrations of these methods. John Thompson, John Schaum, Frances Clark, Louise Goss, David Carr Glover, Robert Pace, Lynn Freeman Olson, Louise Bianchi, and Marvin Blickenstaff were other prominent leaders in the training of piano teachers through the development and demonstration of their teaching materials.

At the same time, piano departments in professional schools and universities were becoming aware of their responsibilities as educators of piano teachers. Individual members of piano departments in many schools began including in their courses activities which involved applying learning theories to performance,

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<sup>102</sup> John Williams, *First Year at the Piano* (Bryn Mawr, PA: Theodore Presser, 1924; rev. ed. 1942).

<sup>103</sup> Louise Robyn, *Teaching Musical Notation with Picture Symbols* (Chicago: Robyn Teaching Service, 1932); and *Keyboard Town* (Bryn Mawr, PA: Ditson/Theodore Presser, 1934).

<sup>104</sup> Ernest Schelling, Gail Martin Haake, Charles J. Haake, and Osbourne McConathy, *Oxford Piano Course* (New York: Oxford University Press, 1928).

observation of teaching at varied levels and varied teaching environments, and directed student teaching.<sup>105</sup>

The field of piano pedagogy has grown rapidly over the past two decades. Members of piano departments have come to recognize the need for improved independent piano teaching. While piano performance majors can analyze and perform their pieces, they sometimes have no idea how to start a beginner or how to motivate an intermediate student.<sup>106</sup> Systematic piano-teacher training is now seen as very important since under-qualified teachers affect the lives of thousands of piano students, and disaffect them from music study.<sup>107</sup> Undergraduate piano pedagogy courses provide a foundation for students to grow and develop into effective teachers.<sup>108</sup> Higher education also recognizes its responsibility to prepare employable graduates. Piano pedagogy courses prepare college level piano students for a performance career alternative such as independent piano studio teaching.

A document titled *A Design for a School of Pedagogy* was sponsored by the United States Department of Education in 1980.<sup>109</sup> This document specified requirements for effective teacher preparation including as observation, diagnosis,

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<sup>105</sup> Uszler and Larimer, 11.

<sup>106</sup> Jerry Lowder, "The Predicament of the Precarious Pedagogue," *Clavier* 20 (April 1981): 31.

<sup>107</sup> Louise Goss, "Pedagogy Certificate Programs Within the College Curriculum," *American Music Teacher* 39 (April-May 1990), 26.

<sup>108</sup> Richard Chronister and Patrick Meader eds., *National Conference on Piano Pedagogy: Proceedings and Reference* (Princeton, NJ: The National Conference on Piano Pedagogy, 1993), 41.

<sup>109</sup> U.S. Department of Education, *A Design for a School of Pedagogy*, by B. Othanel Smith (Washington, D.C.: U.S. Department of Education, 1980).

planning, management, professional communication, and evaluation. It held that appropriate training for the independent piano teacher improves the quality of piano education.

In 1989, the leaders of MTNA conducted the association's first major, professionally directed, statistically accurate survey of its members. Their report, titled "The Training of Performance Teachers," discussed the extent of formal pedagogical training, the effectiveness of such training and how it could be improved.<sup>110</sup>

Piano pedagogy courses are organized variously in colleges and universities according to their school's philosophy and needs. Course titles vary depending on the institutions, but certain components are covered by every effective pedagogy program. The purpose of many undergraduate core piano pedagogy courses is to prepare students for successful careers either as independent teachers or as staff members of institutional preparatory or community music programs and to prepare students for entrance into graduate pedagogy programs.<sup>111</sup>

A substantial number of new piano pedagogy courses and degree programs have been developed in the past fifteen years. A variety of titles exist for these programs such as B.M. in Applied Music-Piano Pedagogy Concentration, B.A. in Music-Specialization in Piano Pedagogy, B.M. in Piano Performance-Piano

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<sup>110</sup> Margaret Lorince, "Training of Performance Teachers-Then, Now and Tomorrow," *American Music Teacher* 39 (April-May 1990), 23-25, 46.

<sup>111</sup> Kathleen Murray, "Intern Teaching Guidelines-Undergraduate Level," in *Proceedings and Reference of the National Conference on Piano Pedagogy*, eds., Richard Chronister and Patrick

Pedagogy Emphasis, and B.M. in Piano Pedagogy.<sup>112</sup> Some schools offer degrees in piano pedagogy, group piano pedagogy, performance with a pedagogy emphasis, music education with a piano pedagogy emphasis, and concentration in piano pedagogy and literature. In some institutions, a single pedagogy course often grew into a series of courses then an emphasis, and finally a degree program.<sup>113</sup>

Undergraduate piano programs offer from one to four or more semesters of piano pedagogy classes. Leading piano pedagogues in the United States emphasize the importance of building a piano pedagogy curriculum for the education of our young people and for the future of music in the United States.<sup>114</sup>

In 1994, 319 Schools of Music in the United States offered courses in piano pedagogy.<sup>115</sup> One hundred ninety-four of these schools offered bachelors degrees; one hundred ten schools offered masters degrees, and fifteen schools offered doctoral degrees in piano pedagogy. Most schools that did not offer a degree in piano pedagogy still had intensive piano pedagogy classes for one or two semesters. Many qualified university and independent studio teachers have been produced through

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Meader (Princeton NJ: The National Conference on Piano Pedagogy, 1995), 200.

<sup>112</sup> Uszler and Larimer.

<sup>113</sup> Uszler and Larimer, 11-12.

<sup>114</sup> Martha Baker, ed., *National Conference on Piano Pedagogy: Proceedings and Reference* (Princeton, NJ: The National Conference on Piano Pedagogy, 1980), 1.

<sup>115</sup> Chronister, Richard and Patrick Meader, eds. *National Conference on Piano Pedagogy: Proceeding and Reference* (Princeton, NJ: The National Conference on Piano Pedagogy, 1994).

piano pedagogy programs, and today's pedagogy students will lead the field of piano teaching into the twenty-first century.<sup>116</sup>

### **Undergraduate Piano Pedagogy Course Content**

Excellent independent piano teachers are necessary to the growing and maturing field of piano pedagogy.<sup>117</sup> The quality of information presented to students is the first major component of good teaching.<sup>118</sup> Undergraduate piano pedagogy instructors need certain competencies and experiences to provide appropriate training for independent piano teachers. Undergraduate piano pedagogy instructors also must develop appropriate competencies in their students so that they can be marketable as successful teachers.<sup>119</sup>

Students in pedagogy classes need to know the standard solo and ensemble repertoire as well as approaches, methods, teaching literature, and supplementary materials for all levels of study and teaching situations. Teachers also need the ability to prepare students for the difficulties in each piece of music and to devise learning steps that ease the learning process. Because piano students need chamber music experience to develop comprehensive musicianship, the knowledge of ensemble

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<sup>116</sup> Ann L. Milliman, "A Survey of Graduate Piano Pedagogy Core Offerings" (Ph.D. dissertation, University of Oklahoma, 1992), 2-3.

<sup>117</sup> Timothy Shook, "The Development and Evaluation of Competencies and Experiences for Teaching Undergraduate Piano Pedagogy Courses" (Ph.D. dissertation, University of Oklahoma, 1993), 5.

<sup>118</sup> Stanford C. Erickson, *The Essence of Good Teaching* (San Francisco, CA: Jossey-Bass Inc., Publishers, 1984), 14.

<sup>119</sup> Shook, 10.

repertoire is important. The study of elementary and intermediate private piano students, average age beginning methods, and solo teaching literature is important.<sup>120</sup> The 1989 MTNA survey, "The Training of Performance Teachers-Then, Now and Tomorrow" showed that 32.5 % of teachers who teach without pedagogical training felt their lack of knowledge of method books and materials was a shortcoming.<sup>121</sup>

Teaching strategies and teaching techniques in piano pedagogy courses should refer to "how to present material, what language to use, what order to follow, how to incorporate drills, how to organize the lesson or class, how to respond to questions, how to summarize and make assignments."<sup>122</sup> Practical preparation for student teaching saves valuable time, which the student teacher would otherwise spend in trial and error.<sup>123</sup> Organization of the study programs, choice of music, and preparation for new material are dependent on the piano teacher's skill and experience. The piano teacher's systematic approach to instruction is a critical factor in achieving students' success. Piano teachers choose ideas from multiple sources, such as discussion and demonstration of different teaching techniques.

Undergraduate pedagogy instructors believe that teaching strategies for pre-college elementary and intermediate private students are the most important for

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<sup>120</sup> Ibid.

<sup>121</sup> Margaret Lorince, "Training of Performance Teachers-Then, Now and Tomorrow," *American Music Teacher* 39 (April-May 1990), 24.

<sup>122</sup> Marienne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 264.

<sup>123</sup> Marcia Bosits, "Piano Pedagogy, Preparation Guidelines for Student Teaching" (DM project, Northwestern University, 1983), 2.

pedagogy class.<sup>124</sup> Other important areas of teaching emphasis are pre-college elementary and intermediate group instruction and adult/hobby students. The pre-school and pre-college advanced students in group instruction are considered the least important types of students for study at this level.<sup>125</sup>

Objectives for practice teaching in undergraduate programs were prepared by the committee on Practice Teaching of National Conference on Piano Pedagogy as follows:

- 1) To give the student an opportunity to demonstrate his/her ability to apply what is learned;
- 2) To give the pedagogy teacher an opportunity to assess the student's competency in applying what is learned;
- 3) To provide practice in diagnosis, evaluation, and decision making;
- 4) To provide opportunities to test and refine teacher-student communication skills with interaction that cannot be duplicated in a mock teaching setting;
- 5) To help the student teacher develop self-awareness as a teacher.<sup>126</sup>

An introduction to major learning theories is necessary to put one's own teaching activities and experiences into perspective.<sup>127</sup> Knowledge gained in this area can be very practical when the student encounters specific learning strategies such as drills, rote teaching, motivation, discovery learning, reinforcement, problem solving, memorization, or sequencing.

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<sup>124</sup> Shook, 176-177.

<sup>125</sup> Ibid.

<sup>126</sup> Richard Chronister and Thomas McBeth eds., *National Conference on Piano Pedagogy: Proceedings and Reference* (Princeton, NJ: The National Conference on Piano Pedagogy, 1985), 39-40.

<sup>127</sup> Marianne Uszler, Stewart Gordon, and Elyse Mach, *Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991), 264.

Observation of good teaching and supervised practice teaching is an essential component of teacher training. In a study by Lorince, eighty percent of the teachers who had taught under supervision as part of their training felt they were prepared when they began teaching professionally.<sup>128</sup> Observation and practice teaching should involve laboratory students of a wide variety of ages and levels and should be in both individual and group settings. The evaluation of student's practice teaching should be as frequent as possible and in the form of written critiques or personal conferences. Critique by audiotape and videotape is also possible.

In 1985, the committee on Independent Studio Teaching of the National Conference on Piano Pedagogy recommended pedagogy teachers provide practical source material useful for those students who wish to make private studio teaching their profession. Pedagogy teachers should also explore ways to assist young teachers in finding good locations for independent studios or taking over established studios.<sup>129</sup> The committee believes that American colleges and universities need to provide regular offerings for independent studio teachers because they are an important national resource to the piano teaching profession.<sup>130</sup>

The impact of computer and keyboard technology in teaching piano has been significant in the past two decades. The use of computer software, sequencers, sound

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<sup>128</sup> Margaret Lorince, "Training of Performance Teachers-Then, Now and Tomorrow," *American Music Teacher* 39 (April-May 1990), 24.

<sup>129</sup> Richard Chronister and Thomas McBeth eds., *National Conference on Piano Pedagogy: Proceedings and Reference* (Princeton, NJ: The National Conference on Piano Pedagogy, 1985), 43-44.

<sup>130</sup> *Ibid.*, 44.



modules, and MIDI technology by independent studio teacher is now becoming widespread.<sup>131</sup> This technology helps piano teachers motivate students. Many pedagogues believe that technology and its uses in teaching piano should be included in piano pedagogy courses.<sup>132</sup> The recent piano pedagogy textbook, *The Well-Tempered Keyboard Teacher*,<sup>133</sup> contains a chapter on teaching keyboard through the use of technology. Many journal articles also review current trends in technology.<sup>134</sup>

Technology is also useful for teaching basic musicianship skills in conjunction with piano lessons. Piano teachers are becoming increasingly aware of the benefit of using computer and MIDI technology in the studio through professional publications. Holland's *Teaching Toward Tomorrow* is a professional technology textbook which utilizes electronic keyboards, computers, and MIDI in the studios.<sup>135</sup> Keyboard methods and repertoire collections for use with electronic keyboards have been marketed by several publishers.<sup>136</sup>

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<sup>131</sup> Barbara G. Young, "The Use of Computer and Keyboard Technology in Selected Independent Piano Studios" (D.M.A. dissertation, University of Oklahoma, 1990).

<sup>132</sup> Kenon Dean Renfrow, "The Development and Evaluation of Objectives for Educating Graduate Piano Pedagogy Students to Use Computer and Keyboard Technology" (Ph.D. dissertation, University of Oklahoma, 1991), 5.

<sup>133</sup> Marianne Uszler, Stewart Gordon, Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer Books, 1990).

<sup>134</sup> Mary Gae George, "Teaching with Technology," *Music and Computer Educator* 1 (February 1990): 9-10.

<sup>135</sup> Sam Holland, *Teaching Toward Tomorrow* (Loveland, Ohio: Debut Music Systems, 1993).

<sup>136</sup> Marguerite Miller and Others, "How Did You Choose and Pay for the Technology in Your Studio?" *Keyboard Companion* (Winter 1990): 46-48; and Frederick Bianchi, "Buyer's Guide to Electronic Keyboards," *American Music Teacher* 39 (December-January 1989/90): 12-13, 68.

Piano pedagogy courses must prepare students for multiple teaching roles. These courses must be relevant to concrete teaching situations and emphasize the connection between theory and practice.<sup>137</sup>

### **Standards for Undergraduate Piano Pedagogy Programs**

In 1982, the Committee on Administration/Piano Pedagogy Evaluation Liaison on National Conference on Piano Pedagogy formulated guidelines on the course content and expected competencies for pedagogy majors at various degree levels.<sup>138</sup> The committee listed the following items without concern for specific titles, programs, or courses.

- 1) Introduction to the fields of piano teaching: They should be given some awareness of the fields of group teaching, accompanying, research and editing, publishing, entertainment, electronic keyboards, business, etc., as these relate to the world of piano music-and some introduction to standard reference works, periodicals, etc.
- 2) Introduction to the learning process and its application to teaching and performing.
- 3) Observation of varied teaching situations: These may include observing teaching in varied environments (studio, small/large groups, piano labs), of various age groups, at differing levels of development, of different teachers (in addition to that of the pedagogy teacher).
- 4) Knowledge of current methods and materials: This is particularly true with reference to varied reading processes (intervallic, multiple-key, and modified multiple-key, etc.) with which the student is less likely to be familiar, as well as the development of rhythmic experiences, and the correlation of creative and improvisational activities.
- 5) Supervised teaching experience: Availability of pupils to teach (ages, levels, and numbers) is likely to determine types of student teaching experiences. The important of assisting the student teacher with weekly preparation, supervision, evaluation should always be foremost.

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<sup>137</sup> Sang-Hie Lee, "Music Pedagogy," *American Music Teacher* 36 (April-May 1987): 37.

<sup>138</sup> Martha Baker, ed., *National Conference on Piano Pedagogy: Proceedings and Reference* (Princeton, NJ: The National Conference on Piano Pedagogy, 1983), 43.

- 6) Evaluation of methods and materials: Intensive study of methods and materials leading to evaluative conclusions and possible definition of a more focused philosophy of teaching. This study must also extend to “methods” in the broadest sense: as applied to beginning, intermediate, early advanced, children, adults, professional, recreational, etc.
- 7) Historical survey of piano pedagogy: This should include study of major pedagogical and reference works, as well as performance of literature appropriate to the period in which such studies and methods originated. This must include consideration of the development of the instrument, and the practical application of historical (technical) knowledge to current performance practices.
- 8) Curriculum development: Studies leading to an understanding of sequencing, planning, association, and reinforcement and the application and recognition of these factors in relationship to musical development at the keyboard. Study of curricula in various programs: children, adults, music majors (piano secondary), music majors (piano majors), non-music majors, special education, etc.
- 9) Management and professional development: Attention to business procedures, auditioning and interviewing students, practical community involvement, advertising, bookkeeping, competitions, professional organizations, parent/student/teacher-relationships, audio-visual technology and resources.
- 10) Instructional techniques: Practicum in knowledge, use, and evaluation of teaching techniques as applied to varied learning environments, age and developmental levels, equipment, and materials.
- 11) Theories of learning: Intensive and comparative study of current learning theories as applied to performance and musical growth.
- 12) Practical internship: Practical, immediate, and extended involvement with the piano program in the student’s own institution, or with those of cooperation schools/studios.<sup>139</sup>

Marianne Uszler and Frances Larimer authored a handbook *The Piano*

*Pedagogy Major in the College Curriculum, Part 1: The Undergraduate Piano*

*Pedagogy Major*,<sup>140</sup> which handbook provides information and guidelines for both

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<sup>139</sup> Ibid., 43-46.

<sup>140</sup> Marianne Uszler and Frances Larimer, *the Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part 1: The Undergraduate Piano Pedagogy Major* (Princeton, NJ: The National Conference on Piano Pedagogy, 1984).

established and new programs. Case studies of five different piano pedagogy programs were reviewed to determine quantity, content, and sequencing of the pedagogy coursework and directed teaching experiences.

The labeling of the pedagogy major is used interchangeably due to a lack of labeling standardization rather than differences in program quantity and content. Introduction to the learning process and its application to teaching and performing; a survey of current methods and materials at least from the elementary through the intermediate levels; observation of varied teaching situations; and continued observations concurrent with student teaching were provided in all programs. Out of the five institutions, three programs begin pedagogy course work in the freshman year, and two in the junior year. All programs have concentrated blocks of supervised student teaching. The supervising teacher frequently observed and conferenced with the student teaching. Two or more people share all supervision of student teaching. All student teaching either combines group and individual instruction or offers experience in both. All schools have preparatory divisions that offer resources both for observation and student teaching. At least one full-time and one part-time faculty/staff are provided at all schools. Pedagogy libraries are stored within the pedagogy rooms or laboratories. Piano performance study continues throughout the four years and at least one recital is required in all programs. Uszler and Larimer summarized undergraduate piano pedagogy programs as follows:

- 1) Introduction to the study of the learning process should provide a general overview of various psychology of learning. The most important aspect of such study should be the practical association of the learning and teaching process with the nature of performance.

- 2) A survey of current teaching literature should provide a general orientation to methods and materials at the pre-college level. At the same time, a more intensive study of one method or approach must be included if the student teacher is to function effectively in the practice teaching situation. Orientation to methods and materials is distinguished from an evaluative study, which is more appropriate at the graduate level.
- 3) Observation of experienced teachers is essential and should precede as well as accompany student teaching. Pedagogy students should be provided with an opportunity to observe a learning sequence over an extended period of time.
- 4) Instructional techniques should emphasize approaches to both group and individual lesson settings. Instructional techniques are used here to mean communication skills applied to varied learning environments, age and developmental levels, equipment, and materials.
- 5) Lesson and curricular planning should be examined in relationship to observation and applied to student teaching. It is particularly important that the student teacher is guided in preparing for and teaching in actual situations.<sup>141</sup>

Directed student teaching is recommended for no less than one academic year.

The greater the opportunity for participation in teaching experiences, the stronger the program. Teaching experiences include assisting the principal instructor, teaching small segments within classes or lessons, tutoring, monitoring practice, and taking full responsibility for conducting classes or lessons. Teaching experiences in both group and individual settings are essential for effective participation in the current piano teaching profession.

Limited and highly controlled teaching experiences during the first months of pedagogy course work provide immediate practical application of teaching principles and techniques that are being studied and discussed. Lectures, observation, and some amount of directed teaching should be included under the same course registration.

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<sup>141</sup> Ibid., 32.

Regular and frequent supervisor observation of student teaching activities is needed and should be followed by a conference with the supervisor. The supervisor, who is responsible for the total class or lesson curriculum, must also guide and oversee short-term planning and pacing conducted by the student teacher.

Undergraduate student teaching should concentrate primarily on instruction at the elementary through intermediate levels. Resources for student teaching experiences at these levels are best provided through a preparatory division adjunct to the pedagogy program. Additional opportunities may come through access to independent piano studios within the community.

The pedagogy program should enroll only the number of students that can be adequately supervised by the faculty. At least two persons should be regarded as minimal faculty/staff for the coordination of a strong program and adequate supervision of student teaching assignments. A pedagogy library of current teaching materials and other publications should be available for student use. Audio-visual equipment is recommended for periodic evaluation purposes. Student teaching space should be provided free from distraction throughout all teaching assignments.<sup>142</sup>

The National Association of Schools of Music (NASM) recognized piano pedagogy as a degree program at the 1984 national meeting when it approved the baccalaureate degree in pedagogy.<sup>143</sup> In 1985, NASM listed the curricular structure,

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<sup>142</sup> Uszler and Larimer, 32-33.

<sup>143</sup> Richard Chronister and Thomas McBeth, eds., *National Conference on Piano Pedagogy Proceedings and References* (Princeton, NJ: The National Conference on Piano Pedagogy, 1985), 31-32.

specific guidelines for general studies, essential competencies, experiences, opportunities, and recommendations for bachelor's degrees in piano pedagogy in its publications. Twenty to thirty percent of the curricular structure should include study in the major area of performance, including ensemble participation, independent study, and electives. Supportive courses in music should comprise twenty to thirty percent of the total program. Fifteen to twenty percent of the curriculum should provide courses in pedagogy, including comparative methodology and internship. Twenty-five to thirty-five percent of the programs should be allotted for general studies. Five to ten percent of the curriculum is appointed for elective areas of study. This area should remain the free choice of the student. Studies in the major area of performance, supportive courses in music, and pedagogy should total at least sixty-five percent of the curriculum. Study in such areas as psychology and learning theory is strongly recommended.

NASM offered seven specific recommendations for the essential competencies, experiences, and opportunities:

- 1) Achievement of the highest possible level of performance.
- 2) Knowledge of the literature appropriate to the major performing area with special emphasis on the pedagogical literature.
- 3) Solo and ensemble experience in a variety of formal and informal settings.
- 4) Knowledge of pedagogical methods and materials related to individual and group instruction in the principal performing medium and opportunities to observe and apply these in a variety of teaching situations.
- 5) An understanding of human growth and development and the identification and understanding of the principals of learning as they related to music teaching and performance.
- 6) The ability to assess aptitudes, backgrounds, and interests of individuals and groups of students and to create specific programs of study based on these assessments.

- 7) Opportunities for teaching in an organized internship program. (Such programs shall be under the general supervision of the pedagogy faculty and shall involve a specific program of regular consultation between students and supervising teachers. At least two semesters or three quarters of supervised teaching is regarded as an essential experience.)<sup>144</sup>

The National Conference on Piano Pedagogy is devoted exclusively to piano-teacher training and curriculum for the undergraduate major in piano pedagogy.<sup>145</sup>

This organization aspires “to be the catalyst which forces the field of piano pedagogy to take itself seriously as the academic and musical discipline that is capable of changing the face of piano education in America.”<sup>146</sup> Their members are encouraged to provide new ideas and fresh insights about the field of piano teacher training.<sup>147</sup> In 1980, the organization established committees on Administration/Pedagogy Liaison, Practice Teaching, the Performance Teacher/Pedagogy Teacher Liaison, Piano Teaching Materials, Music Business Practices, Learning Theory/Piano Pedagogy Liaison, and Inservice Training for Established Teachers to contribute to the development of piano-teacher training in each area. In 1986, the Committee on Funds, Historical Research, and Painless Transition for the Future were added for the future piano-teacher training.

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<sup>144</sup> Ibid., 32.

<sup>145</sup> Louise Goss, “Pedagogy Certification Programs Within the College Curriculum,” *American Music Teacher* 39 (April-May, 1990), 26.

<sup>146</sup> Richard Chronister and Thomas McBeth, eds., *National Conference on Piano Pedagogy: Proceedings and Reference* (Princeton, NJ: the National Conference on Piano Pedagogy, 1989), 13.

<sup>147</sup> Ibid., 14.



## CHAPTER IV

### DATA PRESENTATION OF QUESTIONNAIRES FROM KOREAN INSTITUTIONS

#### Introduction

This chapter presents data from the responses to the questionnaire designed to examine the content of undergraduate piano pedagogy course offerings in selected colleges and universities in the Republic of Korea (Appendix A). The questionnaire was designed after reviewing related literature on piano pedagogy curricula in both the United States and the Republic of Korea. The construction of the questionnaire was adapted from Milliman's questionnaire<sup>148</sup> which was based on Babbie's *Survey Research Methods*,<sup>149</sup> Oppenheim's *Questionnaire Design and Attitude Measurement*,<sup>150</sup> and Rossi's *Handbook of Survey Research*.<sup>151</sup> Milliman's questionnaire was constructed to determine the course content of graduate piano pedagogy core courses in the United States.

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<sup>148</sup> Ann Milliman, "A Survey of Graduate Piano Pedagogy Core Course Offerings" (Ph.D. dissertation, University of Oklahoma, 1992), 261-279.

<sup>149</sup> Earl R. Babbie, *Survey Research Methods* (Belmont, CA: Wadsworth Publishing Co., 1973).

<sup>150</sup> Abraham N. Oppenheim, *Questionnaire Design and Attitude Measurement* (New York: Basic Books, 1966).

<sup>151</sup> Peter H. Rossi, James D. Wright, and Andy B. Anderson, eds., *Handbook of Survey Research* (New York: Academic Press, Inc., 1983).

The questionnaire for this study was divided into four sections with a total of forty-four items. The seventeen questions (1-17) in Section I sought overall information about institutions and undergraduate piano pedagogy courses. Each respondent was asked to answer questions about the type of institution, the number of undergraduate music majors and piano pedagogy faculty members, the number of undergraduate music students and piano students, and the required number of semester hours for a bachelor's degree in Piano Performance. Each respondent was asked whether the institution offered a piano pedagogy course or courses and whether the piano pedagogy course was a requirement for piano majors. The remaining questions in Section I requested information regarding the number of semesters and credit hours for the course, the length of class meeting, the number of students enrolled in the course, the existence of a piano laboratory, printed materials used, and the content of the course. Only closed-ended questions were used in Section I.

Section II sought information about the content of the piano pedagogy course at each institution. This section consists of seven questions (18-24). The questions cover the teaching strategies for various classifications of students, teaching techniques for various topics, teaching literature and methods, special content areas, selected teaching aids, specific course projects, and professional relationships. To measure the importance placed on each topic, respondents were asked to describe the amount of time and attention given to each topic in a piano pedagogy course through the use of a five-point Lickert rating scale (1= No Emphasis, 5 = Strong Emphasis).

If the institution did not offer a piano pedagogy class, the respondent was not asked to answer the remaining questions.

Section III consisted of sixteen questions (25–40). This section asked about observation and teaching experiences in the piano pedagogy course. Student requirements for teacher observation, the type of teaching observed, and the format used in the evaluation of student teachers were all investigated. Student teaching assignments and available settings both for observation and for student teaching were also investigated in this section.

The four questions (41–44) in Section IV requested additional comments including information about how to deal with any problems in the course and information on the background of the piano pedagogy instructors. Only open-ended questions were used here.

The initial draft of this questionnaire was pilot-tested before the questionnaire was mailed to each institution. Questionnaires in English were sent to four teachers of piano and piano pedagogy in the United States (see Appendix F). Two of the participants are current piano faculty members at the University of Oklahoma and two are doctoral graduates from the University of Oklahoma who used questionnaires as part of their doctoral research. Questionnaires in Korean were sent to two Korean piano instructors who have studied piano pedagogy in the United States. All of the pilot-test participants could provide valuable suggestions regarding the questionnaire's content, since they were either former or present teachers of piano performance and piano pedagogy. The pilot-test participants were asked to evaluate

the questionnaire for clarity, redundancy, and length (see Appendix E). Participants were asked to complete the pilot-test in three weeks, and all six questionnaires were returned. Three participants reported the order of some questions might be confusing to respondents. Most comments addressed the questionnaire's content. One Korean participant asked about changing several Korean terms concerning pedagogical aspects.

The revised questionnaire was sent to the fifty-one colleges and universities in Korea that offered piano as a major as listed in the *Hanguk Hakgyo Gyouk Myungram 1996-1997*,<sup>152</sup> *Hanguk Gyouk Yongam 1998*, and *Hanguk Gyouk Myungbu 1998*.<sup>153</sup> A total of twenty-six questionnaires were returned by the established deadline resulting in a 50.9% response rate, thus meeting the specified return rate of 50% as stated in Chapter I. No additional questionnaires were received after the deadline.

### **Institutional and Piano Pedagogy Course Information**

#### **Type of Institution**

Section I of the questionnaire sought institutional and piano pedagogy course information for the 1997-98 academic year. Question one examined the type of institution. Of the twenty-six responding institutions, twenty-two schools (84.6%)

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<sup>152</sup> *Hanguk Hakgyo Myungram 1996-1997*, Annual Educational Report in Korea 1996-1997, Seoul, Korea: Hanguk Hakgyo Myungram Press, 1997.

<sup>153</sup> Min-Ha Kim, *Hanguk Gyoyuk Yongam 1998* and *Hanguk Gyoyuk Myungbu 1998*, Annual Educational Report in Korea 1998, Seoul, Korea: Hanguk Gyoyuk Shinmoon Sa, 1998.

were identified as public institutions. The remaining four institutions (15.4%) are private institutions (see Table 4.1).

Table 4.1

Type of Institutions		
Type	Response (N=26)	Percent
Public	22	84.6
Private	4	15.4

### Faculty Size

The number of faculty members in the music department and the number of faculty teaching piano pedagogy courses were reported in question two. The size of the full-time music faculty responding ranged from one to thirty-six. Six institutions (28.6%) have one to five full-time faculty, nine (42.8%) have six to ten, three (14.3%) have eleven to fifteen, one (4.8%) has sixteen to twenty, and two (9.5%) have over twenty-one. The remaining five institutions did not respond to the question. NR (no response) indicates that respondents did not answer, and the number not responding is given (see Table 4.2).

Table 4.2

Total Number of Full-Time Faculty Members in Music Departments (NR=5)		
Number of Faculty Members	Response (N=21)	Percent
1-5	6	28.6
6-10	9	42.8
11-15	3	14.3
16-20	1	4.8
Over 21	2	9.5

The total number of part-time faculty members in the music departments ranged from six to seventy-nine. Only one institution (5.9%) reported fewer than ten part-time faculty members while three institutions (17.6%) reported eleven to twenty. Four institutions (23.5%) reported twenty-one to thirty while one institution (5.9%) reported thirty-one to forty; four institutions reported forty-one to fifty, and four institutions (23.5%) reported seventy-one to eighty. Nine institutions did not respond to this question (see Table 4.3).

Table 4.3

Total Number of Part-Time Faculty Members in Music Departments (NR=9)		
Number of Faculty Members	Response (N=17)	Percent
1-10	1	5.9
11-20	3	17.6
21-30	4	23.5
31-40	1	5.9
41-50	4	23.5
51-60	0	0
61-70	0	0
71-80	4	23.5

The total number of full-time faculty members teaching piano pedagogy courses ranged from zero to one. Of the twenty-six responses, nineteen institutions (73.1%) reported having no full-time faculty member teaching piano pedagogy courses and seven (26.9%) reported having one full-time faculty member (see Table 4.4).

Table 4.4

Total Number of Full-Time Faculty Members Teaching Undergraduate Piano Pedagogy Courses		
Number of Full-Time Faculty Members	Response (N=26)	Percent
0	19	73.1
1	7	26.9

The total number of part-time faculty members teaching piano pedagogy courses ranged from zero to one. Fourteen institutions (53.8%) reported having no part-time faculty members teaching piano pedagogy course while twelve (46.2%) reported having one. One respondent reported having one full-time faculty member and one part-time faculty member (see Table 4.5).

Table 4.5

Total Number of Part-Time Faculty Members Teaching Undergraduate Piano Pedagogy Courses		
Number of Part-Time Faculty Members	Response (N=26)	Percent
0	14	53.8
1	12	46.2

## Student Enrollment

Since the size of the institution could affect undergraduate piano pedagogy course size and offerings, respondents were asked to provide the total number of undergraduate music students, the total number of piano performance majors, and the total number of piano pedagogy students enrolled in their institutions. The total number of music students ranged from 70 to 960, with a mean of 330.1. One half of the institutions had music major enrollments in the range of 101-300 (see Table 4.6).

Table 4.6

Total Number of Undergraduate Music Students (NR=6)		
Number of Music Students	Response (N=20)	Percent
70-100	2	10.0
101-200	6	30.0
201-300	4	20.0
301-400	3	15.0
401-500	0	0
501-600	2	10.0
601-700	1	5.0
Over 701	2	10.0

The total number of undergraduate students pursuing a major in piano performance ranged from 15 to 180, with a mean of 96.5. Nearly two-thirds of the responding institutions fit in the range of 51-150 piano majors. Three institutions did not respond (see Table 4.7).



Table 4.7

Total Number of Undergraduate Students Pursuing a Major in Piano Performance  
(NR=3)

Number of Piano Majors	Response (N=23)	Percent
15-50	4	17.4
51-100	9	39.1
101-150	6	26.0
151-200	4	17.4

### Institutional Requirements

Question four solicited information concerning the total number of credit hours required for a major in piano performance. Responses ranged from 130 to 143 hours with over three-quarters requiring 140 credit hours. Nine institutions did not respond to the question (see Table 4.8).

Table 4.8

Total Number of Credit Hours for a Music Major Degree in Piano Performance  
(NR=9)

Number of Credit Hours	Response (N=17)	Percent
130	3	17.6
140	13	76.5
143	1	5.9

Question five asked respondents whether their institution offered an undergraduate piano pedagogy course. Respondents from institutions that did not offer such a course were asked to complete only questions six to eight. These

respondents did not need to answer questions beyond question eight. Institutions that did offer a piano pedagogy course were asked to omit questions six to eight. Twenty institutions (76.9%) indicated that their institution did offer a course and six (23.1%) indicated that their institutions did not offer a piano pedagogy course (see Table 4.9).

Table 4.9

Institutions Offering Undergraduate Piano Pedagogy Courses		
Institutions	Response (N=26)	Percent
Institutions That Do Offer a Course	20	76.9
Institutions That Do Not Offer a Course	6	23.1

All of the institutions that did not offer a piano pedagogy course expressed a need for it and planned to establish one. Five (83.3%) planned to offer a two-semester course while one (16.7%) proposed a four-semester course (see Table 4.10).

Table 4.10

Number of Semesters Proposed for an Undergraduate Piano Pedagogy Course in an Institution That Does Not Offer a Course		
Number of Semesters	Response (N=6)	Percent
1	0	0
2	5	83.3
3	0	0
4	1	16.7

## Piano Pedagogy Course Structure

Data analysis of questions nine to seventeen was based on eighteen institutions. Two of the twenty institutions that reported that they do offer a piano pedagogy course were not included in the presentation of this data since they offer the course only to junior or senior students, but they did not yet have students at this level when they responded, as their music departments were established only in 1997.

Question nine asked respondents whether the piano pedagogy course was required for piano majors. Four respondents (22.2%) answered in the affirmative while fourteen respondents (77.8%) answered that it was an elective in piano performance. One respondent replied that since 1998 they have no classification for requirements or electives for music major courses (see Table 4.11).

Table 4.11

Institutions Where an Undergraduate Piano Pedagogy Course Was Offered as a Requirement or Elective		
Institution	Response (N=18)	Percent
Institutions Where Course was Offered as Requirement	4	22.2
Institutions Where Course was Offered as Elective	14	77.8

Information was requested in question ten regarding the number of semesters the piano pedagogy course was offered. Four institutions (22.2%) offered the course for one semester while fourteen (77.8%) offered the course for two semesters (see Table 4.12).

Table 4.12

Total Number of Semesters the Piano Pedagogy Courses Were Offered		
Number of Semesters	Response (N=18)	Percent
1	4	22.2
2	14	77.8

Respondents were asked total number of credit hours required for the course. Three institutions (17.6%) offered the course for two-credit hours, one (5.9%) offered three-credit hours, eleven (64.7%) offered four-credit hours, and two (11.8%) offered six-credit hours. One institution did not respond to this question (see Table 4.13).

Table 4.13

Total Number of Credit Hours Required for the Course (NR=1)		
Number of Credit Hours	Response (N=17)	Percent
2	3	17.6
3	1	5.9
4	11	64.7
6	2	11.8

Question twelve requested information about the number of hours of class meetings per week. Four institutions (22.2%) reported meeting one hour per week while eleven institutions (61.1%) met for two hours. Two institutions (11.1%) met for three hours per week while only one institution (5.6%) met for 2.5 hours. The average class meeting time per week was 1.92 hours (see Table 4.14).

Table 4.14

Hours of Class Meetings per Week		
Hours	Response (N=18)	Percent
One Hour	4	22.2
Two Hours	11	61.1
Two and Half Hours	2	11.1
Three Hours	1	5.6

Respondents were asked about the number of students enrolled in the course. Among the eighteen respondents, the total enrollment ranged from 11 to 120 students with a mean of 32.9. Five institutions (27.8%) reported enrollments of eleven to twenty students, six (33.3%) reported twenty-one to thirty students, four (22.2%) reported thirty-one to forty students, and two (11.1%) reported forty-one to fifty students. One institution (5.6%) showed an enrollment of 120 students (see Table 4.15).

Table 4.15

Total Enrollment in the Undergraduate Piano Pedagogy Courses		
Number of Students	Response (N=18)	Percent
1-10	0	0
11-20	5	27.8
21-30	6	33.3
31-40	4	22.2
41-50	2	11.1
Over 51	1	5.6

Question fourteen examined the presence of an electronic piano lab for the piano pedagogy course, since its availability influences student teaching and observation opportunities for pedagogy students. Only three institutions (17.6%) responded affirmatively. One institution did not respond to this question (see Table 4.16).

Table 4.16

Presence of Electronic Piano Lab in the Institutions (NR=1)		
Institutions	Response (N=17)	Percent
Institutions That Do Not Have an Electronic Piano Lab	14	82.4
Institutions That Have an Electronic Piano Lab	3	17.6

Question fifteen asked for information about the requirement of a teaching practicum for the piano pedagogy course. It was required at only three responding institutions (16.7%) (see Table 4.17).

Table 4.17

Teaching Practicum Requirement		
Institutions	Response (N=18)	Percent
Teaching Practicum Requirement	3	16.7
No Teaching Practicum Requirement	15	83.3

## Printed Materials

Question sixteen asked about the use of required printed materials. The data shows that a published pedagogy textbook was required by twelve institutions (66.7%). An instructor's syllabus was required in fourteen institutions (77.8%) while average age beginning piano methods were required by ten institutions (55.6%). Professional journals were required by eight institutions (44.4%) while college class piano methods were required in five institutions (27.8%). Four institutions reported that additional printed materials were required, including a private method by the instructor, selected readings, and a synthesis of several books written by the instructor (see Table 4.18).

Table 4.18

Required Printed Materials in the Courses		
Materials	Response (N=18)	Percent
Published Pedagogy Textbook	12	66.7
Instructor's Syllabus	14	77.8
Average-Age Beginning Piano Methods	10	55.6
Professional Journals	8	44.4
College Class Piano Methods	5	27.8
Other	4	22.2

Of the twelve respondents that required a published pedagogy textbook, four (33.3%) required Max Camp's *Developing Piano Performance: A Teaching*

*Philosophy*,<sup>154</sup> four (33.3%) required Jung-Ee Song's *Piano Performance and Pedagogy*,<sup>155</sup> three (25%) required James Bastien's *How to Teach Piano Successfully*<sup>156</sup> and two (16.7%) required *The Well-Tempered Keyboard Teacher* by Marianne Uszler, Stewart Gordon, and Elyse Mach.<sup>157</sup> Additional textbooks, each used by only one institution, included *Piano Technique* by Karl Leimer and Walter Giesecking,<sup>158</sup> *The Great Pianists* by Harold C. Schonberg,<sup>159</sup> *The Young Pianist: A New Approach for Teachers and Students* by Joan Last,<sup>160</sup> *Piano Playing with Piano Questions Answered* by Josef Hofmann,<sup>161</sup> *From Solfege to Piano* by Hyo Oh,<sup>162</sup> and *Creative Piano Pedagogy* by Joen-Young Lee<sup>163</sup> (see Table 4.19).

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<sup>154</sup> Max Camp, *Developing Piano Performance*, trans. Mi-Ja Ahn (Seoul, Korea: Ewha Womans University Press, 1995).

<sup>155</sup> Jung-Ee Song, *Piano Performance and Pedagogy* (Seoul, Korea, Eumag Chun Choo Sha, 1996).

<sup>156</sup> James Bastien, *How to Teach Piano Successfully*, trans. Ji-Hae Song (Seoul, Korea: Eumag Chun Choo Sha, 1989).

<sup>157</sup> Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991).

<sup>158</sup> Karl Leimer and Walter Giesecking, *Piano Technique* (New York: Dover Publishing Co., 1972).

<sup>159</sup> Harold C. Schonberg, *The Great Pianists*, trans. Mi-Jae Yoon (Seoul, Korea: Nanam Publishing Co., 1994).

<sup>160</sup> Joan Last, *The Young Pianist*, trans. Soo-Kyung Kim (Seoul, Korea: Eumag Chun Choo Sha, 1995).

<sup>161</sup> Josef Hofmann, *Piano Playing with Piano Questions Answered*, trans. Yoon-Young Cho (Seoul, Korea: Sam-Ho Publishing Co., 1977).

<sup>162</sup> Hyo Oh, *From Solfege to Piano*, Yoen-Hyung Ryu (Seoul, Korea: A-Reum Publishing Co., 1995).

<sup>163</sup> Joen-Young Lee, *Creative Piano Pedagogy* (Seoul, Korea: Yae-Sung Publishing Co., 1998).



Table 4.19

Published Pedagogy Textbook Required in the Courses		
Name of Textbook	Response (N=12)	Percent
Max Camp. <i>Developing Piano Performance.</i>	4	33.3
Jung-Ee Song. <i>Successful Piano Pedagogy.</i>	4	33.3
James Bastien. <i>How to Teach Piano Successfully.</i>	3	25.0
Marienne Uszler, Stewart Gordon, and Elyse Mach. <i>The Well-Tempered Keyboard Teacher.</i>	2	16.7
Karl Leimer and Walter Giesecking. <i>Piano Technique</i>	1	8.3
Harold C. Schonberg. <i>The Great Pianists.</i>	1	8.3
Joan Last. <i>The Young Pianist.</i>	1	8.3
Josef Hofmann. <i>Piano Playing with Piano Questions and Answered.</i>	1	8.3
Yoen-Hyung Ryu. <i>From Sofege to Piano.</i>	1	8.3
Joen-Young Lee. <i>Creative Piano Pedagogy.</i>	1	8.3

Of the eight responding institutions that required professional journals for the pedagogy course, six did not specify a name of the journal. Two respondents required the professional journal *Piano Music*<sup>164</sup> and one each required *Music Choon-Choo*,<sup>165</sup> and *Clavier*<sup>166</sup> (see Table 4.20).

<sup>164</sup> *Piano Music* (Seoul, Korea: Eum-Yoen Publishing Co., Ltd.), 1982-.

<sup>165</sup> *Music Choon-Choo* (Seoul, Korea: Eumag Chun Choo Sha), 1995-.

<sup>166</sup> *Clavier* (Northfield, IL: Instrumentalist Co.), 1962-.

Table 4.20

Professional Journals Required for the Courses (NR=6)		
Name of Journal	Response (N=2)	Percent
<i>Piano Music</i>	2	100.0
<i>Music Choon-Choo</i>	1	50.0
<i>Clavier</i>	1	50.0

Five respondents reported that they require all the available average-age beginning piano methods in Korea for student review. Two institutions required only Chung's *Klavier*<sup>167</sup> while one respondent answered Alfred's *Basic Piano Library*<sup>168</sup> and Bastien's *Piano Basics*.<sup>169</sup> One respondent answered *Piano Lessons* by Waterman and Harewood<sup>170</sup> and *Suomi Piano School* by Izumi,<sup>171</sup> a Japanese method. Two respondents did not give names for the average-age beginning piano methods they use (see Table 4.21).

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<sup>167</sup> Wan Kyu Chung, *Klavier* (Seoul, Korea: Tae Rim Publishing Co., 1998).

<sup>168</sup> Willard A. Palmer, Morton Manus, Amanda Vick Lethco, *Alfred's Basic Piano Library* (Seoul, Korea: Sang Ji Won, Inc., 1992).

<sup>169</sup> James Bastien, *Bastien Piano Basics* (Seoul, Korea: Eumag Chun Choo Sha, 1995).

<sup>170</sup> Fanny Waterman and Marion Harewood, *Piano Lessons* Books 1-3 (London: Faber Music Limited, 1981).

<sup>171</sup> Tateho Izumi, *Suomi Piano School* Books 1-3 (Tokyo, Japan: Tokyo Music Publishing Co., 1989).

Table 4.21

Average-Age Beginning Piano Methods Required to Review for the Courses (NR=2)		
Name of Average-Age Beginning Piano Method	Response (N=8)	Percent
All Available Methods in Korea	5	62.5
<i>Klavier</i> by Wan-Kyu Chung	2	25.0
Alfred and Bastien's Methods	1	12.5
<i>Piano Lessons</i> by Fanny Waterman and Marion Harewood and <i>Suomi Piano School</i> by Tateho Izumi	1	12.5

For college class piano methods, three institutions required *Keyboard Musicianship* by Lyke<sup>172</sup> while two required *Piano for Private and Group Lessons* by the Music Institution of Ewha Womans University.<sup>173</sup> One respondent required *Piano for the Developing Musician* by Hilley and Olson<sup>174</sup> (see Table 4.22).

Table 4.22

College Class Piano Methods Required for the Courses		
Name of College Class Piano Methods	Response (N=5)	Percent
James Lyke. <i>Keyboard Musicianship</i> . Institution of Ewha Woman's University.	3	60.0
<i>Piano for Private and Group Lesson</i> . Hilley, Martha and Lynn Freeman Olson.	2	40.0
<i>Piano for the Developing Musician</i> .	1	20.0

<sup>172</sup> Jame Lyke, Tony Caramia, Reid Alexander, and Ron Elliston, *Keyboard Musicianship*, trans. Kye-Soon Lee and Ji-Sook Ahn (Seoul, Korea: Eumag Chun Choo Sha, 1993).

<sup>173</sup> Music Institute of Ewha Womans University, *Piano for Private & Group Lessons* (Seoul, Korea: Keum Ho Publishing Co., 1997).

<sup>174</sup> Martha Hilley & Lynn Freeman Olson, *Piano for the Developing Musician* Books I-II (Belmont, CA: Wadsworth Publishing Co., 1998).

Question seventeen asked whether institutions had a preparatory department or affiliated school. Only two respondents (11.1%) reported they did while sixteen (88.9%) did not (see Table 4.23).

Table 4.23

Existence of a Preparatory Department or Affiliated School		
Institutions	Response (N=18)	Percent
Institutions That Had a Preparatory Department or Affiliated School	2	11.1
Institutions That Did Not have a Preparatory Department or Affiliated School	16	88.9

### **Pedagogy Course Content**

The seven questions in Section II sought to determine the specific topics included in the piano pedagogy course as well as the degree of emphasis placed on each topic. The total number of answers varied since not all respondents answered all of the questions.

#### **Teaching Situations**

In question eighteen, respondents were asked for information on what kinds of teaching situations were important to the piano pedagogy course. Teaching of pre-college intermediate student private instruction was given the most emphasis overall with a mean Lickert rating of 4.44, followed by pre-college elementary student private instruction (4.33), and pre-school student instruction (4.12). Pre-college

advanced student group instruction teaching situations were given the least emphasis (2.29) (see Table 4.24).

Table 4.24

Lickert Ratings for Teaching Situations Included as part of the Courses							
Teaching Situations	Number Of Response	1	2	3	4	5	Mean Lickert
Pre-School Student	17	0	1/5.9	4/23.5	4/23.5	8/47.1	4.12
Pre-College Elementary Student Private Instruction	18	0	1/5.9	3/16.7	3/16.7	11/61.1	4.33
Pre-College Elementary Student Group Instruction	17	1/5.9	0	6/35.3	5/29.4	5/29.4	3.76
Pre-College Intermediate Student Private Instruction	18	0	1/5.6	2/11.1	3/16.7	12/66.7	4.44
Pre-College Intermediate Student Group Instruction	17	1/5.9	0	9/52.9	4/23.5	3/17.6	3.47
Pre-College Advanced Student Private Instruction	18	0	3/16.7	2/11.1	6/33.3	7/38.9	3.94
Pre-College Advanced Student Group Instruction	17	5/29.4	6/35.3	3/17.6	2/11.8	1/5.9	2.29
Adult/Hobby Student	17	1/5.9	7/41.2	3/17.6	2/11.8	4/23.5	3.06
Group Piano for College Non- Keyboard Music Majors	16	3/18.8	6/37.5	2/12.5	1/6.3	4/25.0	2.81
Group Piano for College Non- Music Majors	16	4/25.0	7/43.8	1/6.3	1/6.3	3/18.8	2.5
Keyboard Skill Class For College Keyboard Majors	16	5/31.3	4/25	3/18.8	0	4/25.0	2.63
Others	5	2/40.0	1/20.0	0	1/20.0	1/20.0	2.6

## Teaching Techniques

Question nineteen asked about the inclusion of twenty-four topics different in the undergraduate piano pedagogy course. Twenty-two of the twenty-four topics received 100% affirmative responses. All topics except jazz/blues/pop music, computer technology, and electronic keyboard technology showed high Lickert ratings (3.28 to 4.67). Phrasing was given the highest emphasis in the course (4.67).

The least emphasized was computer technology (1.89). One respondent mentioned “teaching musicality through singing from elementary level” as a teaching technique. Three other institutions gave no specific indication although they marked the category ‘other’ (see Table 4.25).

Table 4.25

Lickert Ratings for Teaching Techniques Included in the Courses							
Topics	Number Of Response	1	2	3	4	5	Mean Lickert
Phrasing	18	0	0	2/11.1	2/11.1	14/77.8	4.67
Pedaling	18	0	0	1/5.6	5/27.8	12/66.7	4.61
Articulation	18	0	0	2/11.1	4/22.2	12/66.7	4.56
Rhythm	18	0	0	2/11.1	4/22.2	12/66.7	4.56
Hand Position	18	0	0	2/11.1	5/27.8	11/61.1	4.5
Technique	18	0	0	2/11.1	5/27.8	11/61.1	4.5
Dynamics	18	0	0	4/22.2	3/16.7	11/61.1	4.39
Memorization	18	0	1/5.6	2/11.1	5/27.8	10/55.6	4.33
Fingering	18	0	2/11.1	2/11.1	3/16.7	11/61.1	4.28
Tone Production	18	0	1/5.6	3/16.7	5/27.8	9/50	4.22
Practicing	18	0	1/5.6	5/27.8	2/11.1	10/55.6	4.17
Music Reading	18	0	2/11.1	2/11.1	6/33.3	8/44.4	4.11
Style	18	0	3/16.7	2/11.1	5/27.8	8/44.4	4.0
Sight Reading	17	0	2/11.8	4/23.5	3/17.6	8/47.1	4.0
Ornamentation	18	0	2/11.1	4/22.2	6/33.3	6/33.3	3.89
Playing by Ear	18	1/5.6	3/17.6	6/33.3	2/11.1	6/33.3	3.5
Transposition	18	1/5.6	3/16.7	6/33.3	3/16.7	5/27.8	3.44
Harmonization	18	1/5.6	2/11.1	8/44.4	2/11.1	5/27.8	3.44
Ear Training	18	2/11.1	4/22.2	4/22.2	2/11.1	6/33.3	3.33
Improvisation/Creative Activity	18	0	6/33.3	6/33.3	1/5.6	5/27.8	3.28
Jazz/Blues/Pop Music	18	5/27.8	3/17.6	8/44.4	1/5.6	1/5.6	2.44
Electronic Keyboard Technology	18	7/38.9	5/27.8	2/11.1	2/11.1	2/11.1	2.28
Computer Technology	18	9/50.0	5/27.8	2/11.1	1/5.6	1/5.6	1.89
Other	4	2/50.0	1/25.0	0	0	1/25.0	2.25

## Teaching Literature

Question twenty asked respondents to identify pedagogical music discussed in the course. In general, the various categories of intermediate literature received the highest emphasis (Lickert ratings of 3.5–4.19), followed by advanced student solo literature (3.87). Among specific piano methods, those by Alfred (3.27–3.50) and Bastien (2.44–3.33) ranked the highest. The least emphasized method in the course was the *Friend Piano Method*<sup>175</sup> with a mean Lickert rating of 1.42 (see Table 4.26).

Table 4.26

Lickert Ratings for Teaching Literature Included in the Courses							
Topics	Number Of Response	Number/Percent of Lickert Ratings					Mean Lickert
Intermediate Student Solo Teaching Literature	16	0	0	4/25.0	5/31.3	7/43.8	4.19
Intermediate Student Solo Standard Literature	16	0	1/6.3	3/18.8	6/37.5	6/37.5	4.06
Advanced Student Solo Literature	15	0	2/13.3	5/33.3	1/6.7	7/46.7	3.87
Intermediate Student Ensemble Standard Literature	14	1/7.1	1/7.1	4/28.6	6/42.9	2/14.3	3.50
Alfred's <i>Basic Piano Library</i>	16	2/12.5	2/12.5	2/12.5	6/37.5	4/25.0	3.50
Bastien's <i>Piano Basics</i>	15	2/13.3	2/13.3	4/26.7	3/20.0	4/26.7	3.33
Alfred's <i>Basic Prep Course</i>	15	2/13.3	2/13.3	4/26.7	4/26.7	3/20.0	3.27
Bastien's <i>Very Young Pianist Library</i>	11	2/18.2	2/18.2	3/27.3	2/18.2	2/18.2	3.00
Advanced Student Ensemble Literature	13	3/23.1	2/15.4	4/30.8	2/15.4	2/15.4	2.85
Supplementary Ensemble Literature For the Beginning Student	12	2/16.7	3/25.0	3/25.0	3/25.0	1/8.3	2.83
<i>Klavier</i>	12	4/33.3	3/25.0	0	1/8.3	4/33.3	2.83
Adult/Hobby Beginning Methods	12	2/16.7	5/41.7	1/8.3	1/8.3	3/25.0	2.83
<i>Beyer Method</i>	14	3/21.4	4/28.6	2/14.3	3/21.4	2/14.3	2.79

<sup>175</sup> *Friend Piano Method* (Seoul, Korea: Hyun-Dae Publishing Co., 1993).

Table 4.26—Continued

Topics	Number Of Response	Number/Percent of Lickert Ratings					Mean Lickert
Supplementary Solo Literature For Adult Group Piano	13	3/23.1	4/30.8	2/15.4	1/7.7	3/23.1	2.77
Noona's <i>The Young Pianist Series</i>	12	2/16.7	5/41.7	1/8.3	3/25.0	1/8.3	2.67
Supplementary Solo Literature For the Beginning Student	12	2/16.7	4/33.3	3/25.0	2/16.7	1/8.3	2.67
Supplementary Ensemble Literature For Adult Group Piano	13	4/30.8	3/23.1	2/15.4	2/15.4	2/15.4	2.62
John Thompson's <i>Modern Course for the Piano</i>	13	4/30.8	3/23.1	2/15.4	2/15.4	2/15.4	2.62
Class Piano Texts for College Non-Music Majors	12	3/25.0	5/41.7	1/8.3	0	3/25	2.58
Class Piano Texts for College Non-Keyboards Music Majors	14	3/21.4	7/50.0	1/7.1	0	3/21.4	2.50
Bastien's <i>Invitation to Music</i>	9	3/33.3	3/33.3	1/11.1	0	2/22.2	2.44
Robert Pace's <i>Music for Piano Amadeus Children's Class Piano</i>	14	5/35.7	5/35.7	1/7.1	0	3/21.4	2.36
David Carr Glover's <i>Piano Student</i>	12	6/50.0	2/16.7	1/8.3	1/8.3	2/16.7	2.25
<i>Ausburn Method</i>	13	6/46.2	3/23.1	1/7.7	1/7.7	2/15.4	2.23
<i>Method Rose</i>	11	5/45.5	3/27.3	0	2/18.2	1/9.1	2.18
<i>Haibis</i>	13	8/61.5	2/15.4	0	1/7.7	2/15.4	2.00
<i>Elite Piano Method</i>	13	7/53.8	2/15.4	3/23.1	0	1/7.7	1.92
<i>Friend Piano Method</i>	12	8/66.7	1/8.3	2/16.7	0	1/8.3	1.75
<i>Friend Piano Method</i>	12	10/83.3	1/8.3	0	0	1/8.3	1.42
Other	2	2/100	0	0	0	0	1.00

## Content Areas

Respondents were asked about content areas covered in the course. The mean Lickert in the performance area was very high; for example, performance practice (4.44), motivation piano student (4.39), relationship between teaching and performing (4.35), and selecting piano teaching literature (4.33) all received high ratings. Other content areas receiving high ratings were as follows: reference books on pedagogical



topics (4.33), developing objectives for the piano lesson (4.28), organizational skills for teaching (4.28), lesson planning (4.22), advantages and disadvantages of private lessons (4.17), advantages and disadvantages of group lessons in conjunction with private (4.11), stage fright (4.11), teacher's personality (4.06), and advantages and disadvantages of group lessons (4.06). Copyright laws received the least emphasis (2.38) (see Table 4.27).

Table 4.27

Lickert Ratings for Content Areas Included in the Courses							
Content Areas	Number Of Response	Number/Percent of Lickert Ratings					Mean Lickert
		1	2	3	4	5	
Performance Practice	18	0	1/5.6	1/5.6	5/27.8	11/61.1	4.44
Motivating the Piano Student	18	0	0	2/11.1	7/38.9	9/50.0	4.39
Relationship Between Teaching and Performing	17	0	0	2/11.8	7/41.2	8/47.1	4.35
Selecting Piano Teaching Literature	18	0	0	3/16.7	6/33.3	9/50.0	4.33
Reference Books on Pedagogical Topics	18	0	1/5.6	2/11.1	5/27.8	10/55.6	4.33
Developing Objectives For the Piano Lesson	18	0	2/11.1	2/11.1	3/16.7	11/61.1	4.28
Organizational Skills for Teaching	18	0	2/11.1	2/11.1	3/16.7	11/61.1	4.28
Lesson Planning	18	0	2/11.1	2/11.1	4/22.2	10/55.6	4.22
Advantages and Disadvantages Of Private Lessons	18	0	1/5.6	4/22.2	4/22.2	9/50.0	4.17
Advantages and Disadvantages Of Group Lessons in Conjunction With Private Lessons	18	0	0	6/33.3	4/22.2	8/44.4	4.11
Stage Fright	18	0	1/5.6	4/22.2	5/27.8	8/44.4	4.11
Advantages and Disadvantages Of Group Lessons	18	0	1/5.6	5/27.8	4/22.2	8/44.4	4.06
Teacher's Personality	18	0	2/11.1	4/22.2	3/16.7	9/50.0	4.06
Current Trends in Piano Pedagogy	17	0	3/17.6	2/11.8	5/29.4	7/41.2	3.94
Overview of Many Pre-School Music Methods	18	1/5.6	1/5.6	4/22.2	5/27.8	7/33.9	3.89
History of Piano Pedagogy	18	0	3/16.7	4/22.2	3/16.7	8/44.4	3.89

Table 4.27-Continued

Content Areas	Number Of Response	Number/Percent of Lickert Ratings					Mean Lickert
		1	2	3	4	5	
History of Keyboard							
Technique	18	0	2/11.1	4/22.2	6/33.3	6/33.3	3.89
Learning Theories and Styles	18	0	1/5.6	8/44.4	2/11.1	7/38.9	3.83
Careers for Pianists	18	0	3/16.7	4/22.2	4/22.2	7/38.9	3.83
Overview of Many Average-							
Age Beginning Methods	18	1/5.6	2/11.1	3/16.7	5/27.8	7/38.9	3.83
Preparing Students for Recitals	18	0	5/27.8	1/5.6	4/22.2	8/44.4	3.83
Philosophy of Teaching Piano	18	0	4/22.2	4/22.2	2/11.1	8/44.4	3.78
Group Teaching	18	1/5.6	4/22.2	3/16.7	3/16.7	7/38.9	3.61
Diagnostic Skills to Evaluate							
The Piano Student	18	0	1/5.6	8/44.4	6/33.3	3/16.7	3.61
Overview of Professional							
Music Organizations and							
Music Journals	18	1/5.6	3/16.7	3/16.7	6/33.3	5/27.8	3.61
Preparing Students for							
Competition	18	1/5.6	3/16.7	4/22.2	6/33.3	4/22.2	3.5
Interviewing the Piano Student	18	0	7/38.9	1/5.6	5/27.8	5/27.8	3.44
Policies and Procedures for the							
Independent Piano Studio	18	1/5.6	3/16.7	6/33.3	3/16.7	5/27.8	3.44
Preferred Editions of							
Advanced-Level Standard							
Keyboard Music	16	1/6.3	4/25	4/25	2/12.5	5/31.3	3.38
Preferred Editions of							
Intermediate-Level							
Standard Keyboard Music	18	1/5.6	4/22.2	6/33.3	3/16.7	4/22.2	3.28
In-Depth Study of One							
Average Age Beginning							
Method	17	2/11.8	5/29.4	4/23.5	1/5.9	5/29.4	3.12
In-Depth Study of One Pre-							
School Music Method	17	3/17.6	3/17.6	5/29.4	1/5.9	5/29.4	3.12
Music Technology	17	3/17.6	4/23.5	4/23.5	2/11.8	4/23.5	3.00
Overview of Many College							
Class Piano Texts	18	1/5.6	9/50.0	1/5.6	4/22.2	3/16.7	2.94
Preparing Students for College							
Entrance	17	4/23.5	5/29.4	1/5.9	2/11.8	5/29.4	2.94
Medical Problems of Pianists	18	0	6/33.3	8/44.4	3/16.7	1/5.6	2.94
In-Depth Study of One College							
Class Piano Text	16	3/18.8	4/25.0	4/25.0	2/12.5	3/18.8	2.88
Purchase, Care, and							
Maintenance Of Keyboard							
Instruments	18	3/16.7	5/27.8	6/33.3	2/11.1	2/11.1	2.72
Composition of Elementary-							
Level Keyboard Teaching							
Pieces	17	1/5.9	8/47.1	4/23.5	3/17.6	1/5.9	2.71
Copyright Laws	16	5/31.3	5/31.3	3/18.8	1/6.3	2/12.5	2.38
Other	4	2/50.0	0	1/25.0	0	1/25.0	2.75

## Teaching Aids

Question twenty-two examined the use of teaching aids in the pedagogy course. Respondents mentioned most frequently the use of the metronome (4.19). The least emphasized aid was the sound module (1.71) (see Table 4.28).

Table 4.28

Lickert Ratings for Teaching Aids Included in the Courses							
Teaching Aids	Number Of Response	Number/Percent of Lickert Ratings					Mean Lickert
		1	2	3	4	5	
Metronome	16	0	1/6.3	2/12.5	6/37.5	7/43.8	4.19
Compact Disk Player	16	2/12.5	2/12.5	3/18.8	4/25.0	5/31.3	3.50
Games	15	2/13.3	0	5/33.3	5/33.3	3/20.0	3.47
Visual Aids	16	3/18.8	0	4/25.0	6/37.5	3/18.8	3.38
Visualizer	16	3/18.8	1/6.3	5/31.3	3/18.8	4/25.0	3.25
Video Tape Recorders	15	2/13.3	3/20.0	4/26.7	2/13.3	4/26.7	3.20
Audio Tape Recorders	16	3/18.8	3/18.8	4/25.0	2/12.5	4/25.0	3.06
Electronic Keyboards	15	5/33.3	2/13.3	2/13.3	2/13.3	4/26.7	2.87
Digital Pianos	15	5/33.3	2/13.3	2/13.3	2/13.3	4/26.7	2.87
Electronic Keyboard Laboratories	15	5/33.3	3/20.0	1/6.7	2/13.3	4/26.7	2.80
Computers	16	4/25.0	4/25.0	2/12.5	4/25.0	2/12.5	2.75
Computer Software for Music Instruction	16	6/37.5	3/18.8	1/6.3	3/18.8	3/18.8	2.63
Musical Instrument Digital Interface	14	6/42.9	2/14.3	3/21.4	1/7.1	2/14.3	2.36
Overhead Projector	15	5/33.3	5/33.3	2/13.3	2/13.3	1/6.7	2.27
Synthesizers	14	7/50.0	3/21.4	1/7.1	2/21.4	1/7.1	2.07
Sequencer	13	7/53.8	3/23.1	1/7.7	1/7.7	1/7.7	1.92
Drum Machines	15	8/53.3	4/26.7	1/6.7	2/13.3	0	1.80
Sound Modules	14	8/57.1	3/21.4	2/14.3	1/7.1	0	1.71
Other	2	2/100	0	0	0	0	1.00

## Course Projects

Question twenty-three asked respondents to identify projects required in the course. Of the respondents, fifteen (93.8%) required the presentation of a topic on teaching and fourteen (87.5%) each required written reports and a survey of teaching

literature. Thirteen (81.3%) each required reading assignments and correlating activities with a piano method, ten (62.5%) required a notebook of class notes and materials, six (37.5%) required a card file of teaching literature, and three (18.8%) required a card file of reference books. One respondent required “partner seminar for ten to twenty minutes for his or her own teaching” as a course project. Another respondent required “discussion of teaching and problems of performance” (see Table 4.29).

Table 4.29

Required Course Projects for the Courses (NR=2)		
Projects	Response (N=16)	Percent
Presentation of a Topic on Teaching	15	93.8
Written Reports	14	87.5
Survey of Teaching Literature	14	87.5
Reading Assignments	13	81.3
Correlating Activities with a Piano Method	13	81.3
Notebook of Class Notes and Materials	10	62.5
Card File of Teaching Literature	6	37.5
Card File of Reference Books	3	18.8
Other	2	12.5

### Professional Relationships

Question twenty-four asked respondents about the availability of professional affiliations through the course. Five areas of professional relationships were listed in the questionnaire. Ten respondents (62.5%) encouraged subscribing to professional journals in piano and music education, nine (56.3%) reported that piano teaching

workshops were available, four (25%) encouraged students to join regional professional music and piano teachers' associations, and three (18.8%) noted attending professional music teachers' meetings. Joining a national professional music and piano teachers' association was not available at any institution (see Table 4.30).

Table 4.30

Availability of Professional Relationships (NR=2)		
Professional Relationship	Response (N=16)	Percent
Subscribing to Professional Journals in Piano and Music Education	10	62.5
Attending Area Piano Teaching Workshops	9	56.3
Joining Regional Professional Music and Piano Teachers' Associations	4	25.0
Attending Professional Music Teachers' Meetings	3	18.8
Joining National Professional Music and Piano Teachers' Associations	0	0

### **Observation and Teaching Experience**

#### **Observation and Teaching Experience Requirement**

Section III of the questionnaire sought information on observation and teaching experience included in the course. Question twenty-five solicited informations on those institutions that required observations of teaching as part of the course. Thirteen institutions (72.2%) did not require observation while five

institutions (27.8%) required it.<sup>176</sup> Respondents were asked to skip to question twenty-nine if their institutions did not require observation as a part of the course requirement (see Table 4.31).

Table 4.31

Observation of Teaching Requirement		
Requirement	Response (N=18)	Percent
Institutions that did not require observation	13	72.2
Institutions that required observation	5	27.8

Question twenty-six investigated the amount of observation time required prior to student teaching. Only four institutions responded to this question. The time spent on observation ranged from one to ten hours with an average of 4.5 hours (see Table 4.32).

Table 4.32

Amount of Observation Required Prior to Student Teaching (NR=14)		
Number of Hours	Response (N=4)	Percent
1	1	25.0
2	1	25.0
5	1	25.0
10	1	25.0

<sup>176</sup> Three institutions that required observation did not require student teaching.

Question twenty-seven asked about the types of teaching observed by the pedagogy student. Five institutions responded to this question. Students at two institutions observed private instruction only, students at two institutions observed group instruction only, and students at one institution observed both group and private instruction (see Table 4.33).

Table 4.33

Types of Teaching Observation (NR=13)		
Type of instruction	Response (N=5)	Percent
Private Instruction Only	2	40.0
Group Instruction Only	2	40.0
Both Group and Private Instruction	1	20.0

In question twenty-eight, respondents were asked to identify the types of teachers the student observed. Only five respondents answered this question. Students at four schools observed the pedagogy instructors; two noted independent piano teachers and one reported applied piano faculty (see Table 4.34).

Table 4.34

Types of Music Teacher Observed by Pedagogy Students When Fulfilling  
Observation Requirements (NR=13)

Type of Teacher	Response (N=5)	Percent
Pedagogy Instructors	4	80.0
Independent Piano Teachers	2	40.0
Applied Piano Faculty	1	20.0
Other Pedagogy Students	0	0
Public School General Music Teachers	0	0
Other	1	20.0

Question twenty-nine asked whether student teaching was required. Nine institutions (52.9%) required student teaching while eight (47.1%) did not.<sup>177</sup>

Respondents were asked to skip to question forty-one if their institutions did not require a teaching assignment as a part of the course requirement (see Table 4.35).

Table 4.35

Institutions Requiring Student Teaching as a Part of the Course Requirements (NR=1)

Institutions	Response (N=17)	Percent
Institutions Requiring Student Teaching	9	52.9
Institutions Not Requiring Student Teaching	8	47.1

Question thirty asked about the amount of teaching experience required during student teaching. Only three institutions responded. Two required ten hours and one required only one hour (see Table 4.36).

<sup>177</sup> Among nine institutions that required a teaching assignment, seven institutions did not



Table 4.36

Amount of Teaching Experience Required During Student Teaching (NR=15)		
Number of Hours	Response (N=3)	Percent
1	1	33.3
10	2	66.7

### Student Teaching Evaluation

Question thirty-one asked if the student teaching was evaluated. Of the nine responding institutions, six noted that they did evaluate student teaching while three of the respondents reported that they did not (see Table 4.37). The respondents who reported that pedagogy student teaching was not evaluated were excluded from questions thirty-two to thirty-five.

Table 4.37

Student Teaching Evaluation		
Institutions	Response (N=9)	Percent
Student Teaching Evaluated	6	66.7
Student Teaching Not Evaluated	3	33.3

Question thirty-two asked about the type and number of teachers who observed the student teaching. Four institutions answered that one part-time teacher observed student teaching. One institution reported that one full-time teacher observed student teaching and one institution answered that one visiting professor

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require observation prior to student teaching.

observed student teaching. Three institutions did not respond to the question (see Table 4.38).

Table 4.38

Type and Number of Teachers Observing Student Teaching		
Teacher	Response (N=6)	Percent
A Part-Time Teacher	4	66.7
A Full-Time Teacher	1	16.7
A Visiting Professor	1	16.7

In question thirty-three, respondents were asked about the format for evaluating the student teacher. Five institutions (83.3%) reported personal observation while two reported another format. The formats listed under 'other' were written reports and seminars (see Table 4.39).

Table 4.39

Evaluation Format for the Student Teacher		
Evaluation Format	Response (N=6)	Percent
Personal Observation	5	83.3
Video Cassette Tape	0	0
Audio Cassette Tape	0	0
Other	2	33.3

Question thirty-four asked about the number of teachers supervising student teaching. Four respondents answered that a part-time teacher supervised teaching

while one answered that a full-time teacher supervised teaching. One respondent did not answer this question (see Table 4.40).

Table 4.40

Number of Teachers Supervising Student Teaching (NR=1)		
Teacher	Response (N=5)	Percent
A Part-Time Teacher	4	80.0
A Full-Time Teacher	1	20.0

Question thirty-five asked respondents about the evaluative comment format used with the students. Four respondents noted written evaluation, three reported group conference, and two answered personal conference. One respondent reported using class discussion with the student's self-evaluation (see Table 4.41).

Table 4.41

Evaluative Comment Format Given to Pedagogy Students		
Comment Format	Response (N=6)	Percent
Written Evaluation	4	66.7
Group Conference	3	50.0
Personal Conference	2	33.3
Other	1	16.7

### **Settings for Observation and Student Teaching**

The type of setting used for both observation and student teaching was identified in question thirty-six. For each type, respondents were asked to specify whether the observation and teaching were required or merely available for the student.

One institution required observation of college or university applied lessons, local independent piano teachers, college or university group piano classes, and a college or university laboratory program. In addition, five institutions listed as available college or university applied lessons, two listed as available local independent piano teachers, and one listed as available a public school general music class.

Teaching in conjunction with local independent piano teachers was required by one institution and available at five institutions. College or university applied lessons, college or university group piano classes, and public school general music classes were available at one institution. None of the respondents answered the availability of observation or student teaching at college or university non-music major classes (see Table 4.42).

Table 4.42

Type of Setting Available or Required for Observation and Student Teaching						
Type of Setting	Number of Responses	Observation		Number of Responses	Student Teaching	
		Required	Available		Required	Available
College or University Applied Lessons	6	1/16.7%	5/83.3%	1	0	1/100%
Local Independent Piano Teachers	3	1/33.3%	2/66.7%	6	1/16.7%	5/83.3%
College or University Group Piano Classes	1	1/100%	0	1	0	1/100%
College or University Laboratory Program	1	1/100%	0	0	0	0
Public School General Music Classes	1	0	1/100%	1	0	1/100%
College or University Non-Music Major Classes	0	0	0	0	0	0
Other	0	0	0	0	0	0

In question thirty-seven, the respondents were asked about observation and student teaching of individual instruction for beginning students as a part of the course. This received the highest percentage of responses among all of the available experiences in Korean pedagogy courses.

For observation, individual instruction for pre-school beginners was available at one institution, individual instruction for average age beginners was available at two, individual instruction for older beginners was available at two, individual instruction for college non-music major beginners was available at one, individual instruction for beginning college non-keyboard music majors was available at one, and individual instruction for adult/hobby beginners was available at one.

For student teaching, each setting of individual instruction for pre-school beginners, average age beginners, and older beginners was available at five

institutions. Individual instruction for college non-music major beginners was available at two institutions, individual instruction for beginning college non-keyboard music majors was available at one, and individual instruction for adult/hobby beginners was available at two (see Table 4.43).

Table 4.43

Observation and Student Teaching of Individual Instruction for Beginning Students						
Available Experience	Number of Responses	Observation		Number of Responses	Student Teaching	
		Yes	No		Yes	No
Pre-School Beginners (1-6 Years)	3	1/33.3%	2/66.7%	6	5/83.3%	1/16.7%
Average Age Beginners (7-10 Years)	4	2/50.0%	2/50.0%	6	5/83.3%	1/16.7%
Older Beginners (11-17 Years)	4	2/50.0%	2/50.0%	6	5/83.3%	1/16.7%
College Non-Music Majors	4	1/25.0%	3/75.0%	5	2/20.0%	3/60.0%
College Non-Keyboard Music Majors	3	1/33.3%	2/66.7%	3	1/33.3%	2/66.7%
Adult/Hobby	2	1/50.0%	1/50.0%	4	2/50.0%	2/50.0%
Other	0	0	0	3	1/33.3%	2/66.7%

In question thirty-eight, the respondents were asked questions about observation and student teaching of group instruction for beginning students as a part of the course. Observation of group instruction for pre-school beginners, average-age beginners, college non-keyboard music majors, and adult/hobby beginners was each available at one institution. Group instruction for older beginners and college non-music major beginners was not available at any of the institutions.

With respect to student teaching, group instruction for pre-school beginners and average-age beginners was each available at three institutions. The teaching of group instruction for older-beginners and college non-music major beginners was available at one institution each. Group instruction for college non-keyboard music major beginners and adult/hobby beginners was not available at any of the institutions (see Table 4.44).

Table 4.44

Observation and Student Teaching of Group Instruction for Beginning Students						
Available Experience	Number of Responses	Observation		Number of Responses	Student Teaching	
		Yes	No		Yes	No
Pre-School Beginners (1-6 Years)	3	1/33.3%	2/66.7%	5	3/60.0%	2/40.0%
Average Age Beginners (7-10 Years)	3	1/33.3%	2/66.7%	5	3/60.0%	2/40.0%
Older Beginners (11- 17 Years)	2	0	2/100%	4	1/25.0%	3/75.0%
College Non-Music Majors	2	0	2/100%	3	1/33.3%	2/66.7%
College Non- Keyboard Music Majors	2	1/50.0%	1/50.0%	2	0	2/100%
Adult/Hobby	2	1/50.0%	1/50.0%	3	0	3/100%
Other	0	0	0	0	0	0

In question thirty-nine, the respondents were asked about observation and student teaching of individual instruction for intermediate students as a part of the course. Observation of individual instruction for intermediate pre-college students, college non-music majors, college non-keyboard music majors, and adult/hobby

students was each available at one institution. Observation of individual instruction for intermediate college keyboard majors was available at three institutions.

For student teaching, individual instruction for intermediate pre-college students was available at two institutions. Individual instruction for intermediate college non-music majors and adult/hobby students was available at three institutions and individual instruction for intermediate college keyboard majors was available at one institution. Individual instruction for intermediate college non-keyboard music majors was not available at any of the institutions (see Table 4.45).

Table 4.45

Observation and Student Teaching of Individual Instruction for Intermediate Students

Available Experience	Number of Responses	Observation Yes	Observation No	Number of Responses	Student Teaching Yes	Student Teaching No
Pre-College	2	1/50.0%	1/50.0%	3	2/66.7%	1/33.3%
College Non-Music Majors	3	1/33.3%	2/66.7%	5	3/60.0%	2/40.0%
College Non- Keyboard Music Majors	2	1/50.0%	1/50.0%	3	0	3/100.0%
College Keyboard Majors	4	3/75.0%	1/25.0%	4	1/25.0%	3/75.0%
Adult/Hobby	3	1/33.3%	2/66.7%	5	3/60.0%	2/40.0%
Other	1	0	1/100%	1	0	1/100%

In question forty, respondents were asked about observation and student teaching of group instruction for intermediate students as a part of the course. Observation of group instruction for intermediate pre-college students, college non-keyboard music majors, and adult/hobby students each was available at one



institution. Group instruction for intermediate college non-music majors and college keyboard majors was not available at any of the institutions.

For student teaching, group instruction for intermediate pre-college students and for college non-keyboard music majors was each available at one institution. Group instruction for intermediate college non-music majors and for adult/hobby students was available at two institutions. Group instruction for intermediate college keyboard majors was not available at any of the institutions (see Table 4.46).

Table 4.46

Observation and Student Teaching of Group Instruction for Intermediate Students						
Available Experience	Number of Responses	Observation Yes	Observation No	Number of Responses	Student Teaching Yes	Student Teaching No
Pre-College	3	1/33.3%	2/66.7%	3	1/33.3%	2/66.7%
College Non-Music Majors	4	0	4/100%	5	2/40.0%	3/60.0%
College Non-Keyboard Music Majors	3	1/33.3%	2/66.7%	3	1/33.3%	2/66.7%
College Keyboard Majors	3	0	3/100%	3	0	3/100%
Adult/Hobby	5	1/20.0%	4/80.0%	5	2/40.0%	3/60.0%
Other	1	0	1/100%	1	0	1/100%

### Additional Comments

Section IV asked respondents to provide additional comments regarding their courses. Questions forty-one and forty-two asked about piano pedagogy course problems in general and how the course could be improved. The most often stated comment (from eleven respondents) was that pedagogy students need more observation and student teaching experiences.

Six instructors said that the course needed a piano laboratory and more equipment while five respondents commented that there was not enough time to cover what the instructor needed to teach. Four instructors said that they needed to limit the number of students enrolled in order to provide observation and student teaching experiences.

Two instructors noted that the passive attitude of students toward piano teaching was a big problem in the course. Two instructors responded that they needed the cooperation of the applied piano faculty and school administrators for better organization and funding. One pedagogy expert noted that full-time faculty should teach the course in order to provide better quality and to secure better facilities, equipment, and teaching materials. Summaries of individual respondents' comments are as follows:

"The pedagogy course needs a student enrollment limit to benefit from observation and teaching experience since the enrollment of the pedagogy course is often too large."

"The pedagogy course needs to provide more observation and teaching experience to improve pedagogy students' piano teaching."

"Pedagogy students need more observation and student teaching experience of students of pre-school, elementary school, non-keyboard music majors, and group teaching at private piano institutes."

"The pedagogy course needs the inclusion of teaching experience."

"The course needs more practical teaching experience and training for students of pre-school, elementary school, and middle school."

"The course needs the cooperation of other faculty in applied piano teaching, a piano laboratory and more equipment and teaching materials."

"The school authorities and full-time faculty do not realize the importance of the course, and no scheme or goal for the course exists."

"Full-time faculty should take over pedagogy courses for more systematic and efficient teaching, and this will help to guarantee good equipment and teaching materials, because part-time faculty can not secure good equipment and teaching materials for teaching pedagogy. Full-time faculty should also be experts in piano pedagogy areas."

"The pedagogy course needs more guest instructors with a variety of topics, but because of school administration problems, this is difficult. Pedagogy students need teacher-training programs from outside the institution. More equipment for the pedagogy course is required."

"The course needs improvement in equipment and situation: more time is needed for music major courses, but now there are too many course requirements for liberal and science courses."

"The program needs two-year required courses for sophomores and juniors instead of only a course for seniors."

"Korean pedagogy textbooks are needed for Korean students. The course needs piano laboratories for more available student teaching experience."

"The course needs more observation and teaching experience, such as watching video tapes for performance, master-class, and piano techniques, more evaluation of student teaching using video cassette tape format, and a fair opportunity to teach private and group. I could teach the history of pedagogy, and technique if the course offered more time."

"The course needs more available teaching and observation experience, and teaching and observation experience should be available from outside of the institution."

"The institutions need a teaching laboratory for teaching experience."

"The course needs situations for group teaching experience such as a piano laboratory."

"The course needs more time allotted, more equipment, and fewer students to balance theory and practical training."

"The pedagogy course could not perform in a practical way because of the lack of equipment and teaching material."

"The course was too short since it was only a semester elective course for seniors. It was hard to teach at a certain level because the pedagogy course was open to music majors including voice, composition, string, brass, and Korean instruments, not only for piano majors."

"There is too much difference between practice and theory. The course should be flexible since the individual student and teacher's personalities are very different from each other."

"Korean pedagogy textbooks are needed for the Korean students and an affiliated preparatory department is needed for pedagogy student teaching."

"The course was misunderstood as only for young kids. Systematic courses by a piano pedagogy expert are needed. It is hard to teach individually because of too many students in the class. Lack of equipment and laboratory, plus students' passive attitude toward teaching are the problems."

"There is a lack of relationship between the pedagogy course and teaching, and a lack of actual teaching experience."

"The course is limited to theoretical teaching since the class is too big (120 students/ three times a week)."

“Students did not realize the necessity and difficulty of student teaching. It is hard to teach students because they do not have teaching experience.”

Question forty-three asked about the background of the piano pedagogy instructors. Most of the pedagogy instructors had degrees in piano performance. Of the eighteen respondents, one instructor had a Ph.D. degree in piano pedagogy. Two respondents had masters degrees in piano pedagogy, two respondents had Ed. D. degrees in music education, and one instructor had a masters degree in music theory. Summaries of individual respondents’ backgrounds are as follows:

A bachelors and masters degree in piano performance in Korea, and was working on masters degree in piano pedagogy in the United States.

B.A. in piano performance in Korea, M.M. in music education and piano performance, and Ed.D. in music education and piano performance in the United States.

Major in piano pedagogy in Vienna Conservatory, and teaching applied piano and pedagogy for ten years.

B.A. in piano performance in Korea, M.M. in piano performance, and Ph.D. in piano pedagogy in the United States.

Masters in piano pedagogy in the United States, full-time faculty in applied piano, piano pedagogy, and graduate department for twenty-eight years.

B.A. in piano performance, masters in music theory in Korea, teaching ten years.

B.A. in piano performance in Korea, Diplom in Germany, Konzertexamen in Germany.

B.A. and M.A. in piano performance in Korea, studied in Austria.

B.A in piano performance in Korea, M.A. and D.M.A. in piano performance in the United States.

B.A. and M.A. in piano performance in Korea, degree from Germany.

B.A.in piano performance, M.A. in music education in Japan, M.A. and Ed.D in music education in the United States.

Question forty-four asked for additional comments regarding the content of the course. Most respondents thought that more pedagogy experts, pedagogical

materials, and better teaching situations were needed as quickly as possible. A summary of the additional comments regarding the course content follows:

“Need more experts in piano pedagogy, and institutions need to hire them in piano pedagogy. Offerings in piano pedagogy courses need to be systematically enlarged.”

“Need the requirement of a class piano course for non-keyboard music majors; thereby, pedagogy students can observe a class piano course more often. It will be very helpful to both piano majors and non-keyboard music majors if the arrangement of an applied piano course requirement is for non-keyboard music majors. Then piano majors can teach them. It will be wonderful to have a preparatory school in the institution.”

“Need more introduction of pedagogy textbooks and teaching materials, or the publication of research papers by piano pedagogy experts.”

“Overall in Korea, private teaching is the most common. Popularize effective group teaching and other musicianship activities including ensemble, choir, and music appreciation courses. These should be required for piano teaching in Korea and for the pedagogy course too.”

## **CHAPTER V**

### **SUMMARY AND RECOMMENDATIONS**

Music educators acknowledge the need for piano teacher training in undergraduate piano pedagogy courses at colleges and universities as one means of preparing good piano teachers in Korea. In the past, Korean pedagogy instructors have not had documented guidelines to follow when structuring an undergraduate piano pedagogy course and thus have had a difficult time in identifying relevant and essential materials necessary for a piano pedagogy course. This investigation of current undergraduate piano pedagogy course content in Korea can provide a basis for developing such guidelines.

The purpose of this study was to determine the content of undergraduate piano pedagogy courses at selected colleges and universities in the Republic of Korea during the 1997-98 academic year. This study sought information from Korean institutions on piano pedagogy course structure, materials used in the courses, projects required, topics covered, observation experiences provided, and student teaching experiences provided. The study was conducted through a questionnaire sent to the fifty-one colleges and universities in Korea offering piano as a major. The sources used to select the colleges and universities were listed in the *Hanguk Hakgyo*

*Myungram 1996-1997*,<sup>178</sup> *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998*.<sup>179</sup>

Initially the writer called each institution, after which the questionnaire was sent to the piano pedagogy instructors or the person who was responsible for piano study. Respondents were given three weeks after the initial mailing date of October 10, 1998 to return the questionnaire. A follow-up letter and an additional copy of the questionnaire were mailed to each institution that had not responded. The second deadline for returning the questionnaire was November 26, 1998. Twenty-six questionnaires were returned by the initial deadline resulting in a 50.9% response rate. No additional questionnaires were received after the initial deadline.

### **Summary**

Information gained from the questionnaire is presented in the following four categories: 1) institutional and piano pedagogy course information, 2) information on pedagogy course structure, 3) information on pedagogy course content, and 4) information on observation and teaching experiences.

#### **Institutional and Piano Pedagogy Course Information**

Of the total respondents, twenty-two respondents (84.5%) taught at public institutions while four (15.4%) taught at private institutions. The number of full-time

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<sup>178</sup> *Hanguk Hakgyo Myungram 1996-1997*, Annual Educational Report in Korea 1996-1997, Seoul, Korea: Hanguk Hakgyo Myungram Press, 1997.

<sup>179</sup> Min-Ha Kim, *Hanguk Gyoyuk Yongam 1998* and *Hanguk Gyoyuk Myungbu 1998*, Annual Educational Report in Korea 1998, Seoul, Korea: Hanguk Gyoyuk Shinmoon Sa, 1998.

faculty members in each music department ranged from one to thirty-six, with the highest percentage (42.8%) falling in the range of six to ten. The mean number of full-time music faculty members was 9.47. The undergraduate piano pedagogy instructor was a full-time faculty member at seven institutions (26.7%) and a part-time faculty member at twelve institutions (46.2%).

The total undergraduate music major enrollment per institution ranged from 70 to 960 students with a mean of 330.1. The range of 101 to 200 students was the most common response (30%). The total number of undergraduate piano performance majors ranged from 15 to 180 with a mean of 96.5, and the most common response was in the range of 51 to 100 students (39.1%). Almost one-third (29.2%) of all undergraduate music students were piano performance majors. This high percentage suggests that there are significant career opportunities for private piano teachers in Korea.

Twenty of the respondents (76.9%) indicated that their institution did offer a piano pedagogy course. All six institutions that did not offer a course had future plans to offer one, and five of these six institutions had plans to institute a two-semester course.

Institutions that did not offer a pedagogy course in 1997-98 are excluded from the data for the succeeding sections of this study. Two of the twenty institutions that offered a piano pedagogy course for junior or senior students are also excluded from the succeeding data since they established a music department only in 1997 and have



not yet actually given the course. The following data is based on the remaining eighteen institutions.

### **Piano Pedagogy Course Structure**

A pedagogy course was required for piano performance majors in only four institutions (22.2%) while the remaining fourteen institutions (77.8%) indicated it was an elective for pursuing a degree in piano performance. One instructors reported that their institutions offered the piano pedagogy course to all music majors, not just piano majors. A two-semester piano pedagogy course was offered by fourteen institutions (77.8%). Eleven institutions (64.7%) offered the course for four credit hours. Some Korean instructors commented that they would like to increase the credit hours for their piano courses because sixteen weeks per semester were not always available for course work due to other school activities.

The enrollment in undergraduate piano pedagogy courses ranged from 11 to 120 students. Six institutions reported an enrollment of twenty-one to thirty students (33.3%) while five institutions reported eleven to twenty students (27.8%) and four institutions reported thirty-one to forty students (22.2%). The average enrollment was 32.9 students.

Electronic piano labs for the piano pedagogy courses existed in three institutions (17.6%). From the author's experience, some institutions do not utilize their electronic piano labs for their piano pedagogy course. They are used only for class piano instruction, which is not part of the course content in piano pedagogy.

Some of them are seldom used because the instructors do not know how to utilize them in the pedagogy class.

A teaching practicum was required in only three institutions (16.7%). In addition, only two respondents (11.1%) reported that their institutions had a preparatory department or school affiliated with the piano department. However, these preparatory departments under the auspices of colleges or universities are taught by full-time faculty members as conservatories for talented students. They are not related to the piano pedagogy courses and pedagogy students do not teach young students in the preparatory departments.

With respect to printed materials, twelve of the courses required published textbooks. In addition, college class piano methods were required by five institutions (27.8%). The instructor's syllabus was required in fourteen institutions (77.8%) as in the United States, where most institutions require it. Required textbooks included Max Camp's *Developing Piano Performance* (four institutions),<sup>180</sup> Jung-Ee Song's *Piano Performance and Pedagogy* (three institutions),<sup>181</sup> James Bastien's *How to Teach Piano Successfully* (three institutions),<sup>182</sup> and Marianne Uszler's *The Well-Tempered Keyboard Teacher* (two institutions).<sup>183</sup> In addition, the following

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<sup>180</sup> Max Camp, *Developing Piano Performance*, trans. Mi-Ja Ahn (Seoul, Korea: Ewha Womans University Press, 1995).

<sup>181</sup> Jung-Ee Song, *Piano Performance and Pedagogy* (Seoul, Korea: Eumag Chun Choo Sha, 1996).

<sup>182</sup> James Bastien, *How to Teach Piano Successfully*, trans. Ji-Hae Song (Seoul, Korea: Eumag Chun Choo Sha, 1989).

<sup>183</sup> Marianne Uszler, Stewart Gordon, and Elyse Mach, *The Well-Tempered Keyboard Teacher* (New York: Schirmer, 1991).

published pedagogy textbooks were each used by one institution: Karl Leimer and Walter Giesecking's *Piano Technique*,<sup>184</sup> Harold Schonberg's *The Great Pianists*,<sup>185</sup> Joan Last's *The Young Pianist*,<sup>186</sup> Josef Hofmann's *Piano Playing with Piano Questions Answered*,<sup>187</sup> Hyo Oh's *From Solfege to Piano*,<sup>188</sup> and Jeon-Young Lee's *Creative Piano Teaching*.<sup>189</sup> Many American pedagogy textbooks which were required in the courses are translated into Korean including Harold Schonberg's *The Great Pianists*,<sup>190</sup> Joan Last's *The Young Pianist*,<sup>191</sup> Josef Hofmann's *Piano Playing with Piano Questions Answered*,<sup>192</sup> Max Camp's *Developing Piano Performance: A Teaching Philosophy*,<sup>193</sup> and James Bastien's *How to Teach Piano Successfully*.<sup>194</sup>

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<sup>184</sup> Karl Leimer and Walter Giesecking, *Piano Technique* (New York: Dover Publishing Co., 1972).

<sup>185</sup> Harold C. Schonberg, *The Great Pianists*, trans. Mi-Jae Yoon (Seoul, Korea: Nanam Publishing Co., 1994).

<sup>186</sup> Joan Last, *The Young Pianist* (Seoul, Korea: Eumag Chunn Choo Sha, 1960).

<sup>187</sup> Josef Hofmann, *Piano Playing with Piano Questions Answered*, trans. Yoon-Young Cho (Seoul, Korea: Sam-Ho Publishing Co., 1977)

<sup>188</sup> Hyo Oh, *From Solfege to Piano*, trans. Yoen-Hyung Ryu (Seoul, Korea: A-Reum Publishing Co., 1995).

<sup>189</sup> Jeon-Young Lee, *Creative Piano Teaching* (Seoul, Korea: Yae-Sung Publishing Co., 1996).

<sup>190</sup> Schonberg, *The Great Pianists*.

<sup>191</sup> Last, *The Young Pianist*.

<sup>192</sup> Hofmann, *Piano Playing with Piano Questions Answered*.

<sup>193</sup> Camp, *Developing Piano Performance*.

<sup>194</sup> Bastien, *How to Teach Piano Successfully*.

But as yet, other textbooks such as Uszler's *The Well-Tempered Keyboard Teacher*<sup>195</sup> and Frances Clark's *Questions and Answers*<sup>196</sup> are not translated.

Five respondents reported reviewing all average-age beginning piano methods available in Korea; one respondent reported *Piano Lessons* (Waterman and Harewood)<sup>197</sup> and *Suomi Piano School* (Izumi);<sup>198</sup> one reported Alfred's *Basic Piano Library* (Palmer, Manus, and Lethco)<sup>199</sup> and *Bastien Piano Basics* (Bastien);<sup>200</sup> and two reported *Klavier* (Chung).<sup>201</sup>

Many average-age beginning piano methods from abroad are translated such as *Bastien Piano Basics*,<sup>202</sup> Alfred's *Basic Piano Library*<sup>203</sup>, David Carr Glover's *Piano Student*,<sup>204</sup> Noona's *The Young Pianist Series*,<sup>205</sup> *Ausburn Method*,<sup>206</sup> and John

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<sup>195</sup> Uszler, Gordon, and Mach, *The Well-Tempered Keyboard Teacher*.

<sup>196</sup> Frances Clark, *Questions and Answers* (Northfield, IL: The Instrumentalist Co., 1992).

<sup>197</sup> Fanny Waterman and Marion Harewood, *Piano Lessons* Book 1-3 (London: Faber Music Limited, 1981).

<sup>198</sup> Tateno Izumi, *Suomi Piano School* Book 1-3 (Tokyo, Japan: Tokyo Music Publishing Co., 1989).

<sup>199</sup> Willard A. Palmer, Morton Manus, Amanda Vick Lethco, *Alfred's Basic Piano Library* (Seoul, Korea: Sang Ji Won, Inc., 1992).

<sup>200</sup> James Bastien, *Bastien Piano Basics* (Seoul, Korea: Eumag Chun Choo Sha, 1995).

<sup>201</sup> Wan Kyu Chung, *Klavier* (Seoul, Korea: Tae-Rim Publishing Co., 1998).

<sup>202</sup> Bastien, *Bastien Piano Basics*.

<sup>203</sup> Palmer, *Alfred's Basic Piano Library*.

<sup>204</sup> David Carr Glover and Louise Garrow, *David Carr Glover Piano Library* (Seoul, Korea: Se-Kwang Publishing Co., 1986).

<sup>205</sup> Walter & Carol Noona, *Young Pianist Series* (Seoul, Korea: Il Shin Publishing Co., 1996).

<sup>206</sup> Katie Elliott and Kathy Gemmell, *Ausborn Piano Method* (Seoul, Korea: Eum-Yeon Publishing Co. Ltd., 1996).

Thompson's *Modern Course for the Piano*.<sup>207</sup> Although numerous institutions in the United States require Frances Clark's *Music Tree*,<sup>208</sup> few Korean piano teachers are familiar with this method. Five books from *Music Tree* have been translated, but they have been introduced only in the Pusan area. Some of Robert Pace's *Music for Piano*<sup>209</sup> was translated but it is not popular since the distributor sells it only through its own private institute in Seoul. *Music Tree*,<sup>210</sup> *Piano Adventures* by Nancy and Randall Faber<sup>211</sup> and *Piano Lessons* by Hal Leonard<sup>212</sup> have not been translated into Korean in their entirety.

### **Pedagogy Course Content**

Pedagogy course content was surprisingly current as reported by responding Korean institutions. Among the five areas of course content, that of teaching performance techniques received much emphasis because most pedagogy instructors have a performance background, and the general level of teaching performance technique in Korea is high.

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<sup>207</sup> John Thompson, *Modern Course for the Piano* (Seoul, Korea: Se-Kwang Publishing Co., 1995).

<sup>208</sup> Frances Clark and Louise Goss, *The Music Tree A-C* (Evanston, IL: Summy-Birchard Co., 1996).

<sup>209</sup> Robert Pace, *Music for Piano* (Seoul, Korea: Sae Eum Ak Publishing Co., 1990).

<sup>210</sup> Clark and Goss, *Music Tree*.

<sup>211</sup> Nancy & Randall Faber, *Piano Adventures Primer, Level 1-5* (North Miami Beach, Florida: The FJH Music Company Inc., 1997).

<sup>212</sup> Barbara Kreader, Fred Kern, and Phillip Keveren, *Piano Lessons Book 1-4* (Milwaukee, WI: Hal Leonard Corporation, 1997).

The most emphasis in the area of teaching strategies was given to private instruction of pre-college intermediate students, pre-college elementary students, and pre-school students. The least emphasis was given to group instruction of pre-college advanced students and college non-music majors, and keyboard skill class for college keyboard majors.

Most teaching techniques such as phrasing, pedaling, rhythm, technique, hand position, dynamics, fingering, tone production, music reading, and practicing were highly emphasized in Korea. Computer technology, electronic keyboard technology, and jazz/blues/pop music received the least emphasis.

In comparison to other areas of course content, the thirty topics listed under teaching literature received little emphasis. In general, intermediate literature received the most emphasis, followed by advanced solo literature. Among specific musical collections, those by Alfred and Bastien ranked the highest.

Student performance topics from forty-one content areas were highly rated. Performance practice received the most emphasis followed by motivating the piano student, the relationship between teaching and performing, and selecting piano teaching literature. For the nineteen topics under teaching aids, only the use of the metronome received substantial emphasis.

The highest response rates for required course projects were for the presentation of a topic on teaching (93.8%), a survey of teaching literature (87.5%), written reports (87.5%), reading assignments (81.5%), and correlating activities with

a piano method (81.5%). The lowest response rates were for notebooks of class notes and materials, card files of reference books, and card files of teaching literature.

Although several professional music and piano teachers' associations exist in Korea, most respondents did not feel that professional affiliations were important at the undergraduate level. But more than half of the institutions (62.5%) required the students to subscribe to professional journals in piano and music education.

### **Observation and Teaching Experience**

Observation and student teaching were generally not emphasized in the piano pedagogy courses. Only five institutions (27.8%) required observation, and the amount of observation done prior to student teaching ranged from one to ten hours. Students at two institutions observed only private instruction while students at two other institutions observed only group instruction. Students at one institution observed both group and private instruction.

Pedagogy instructors were observed by the pedagogy students in four institutions and independent piano teachers were available for observation in two institutions. Applied piano faculty was observed at only one institution. None of the schools included observation of other pedagogy students, university non-music classes, or public school general music teachers. The types of observation available included individual instruction for pre-school beginners (one institution), average age beginners (two institutions), older beginners (two institutions), college non-music majors (one institution), college non-keyboard music majors (one institution), and adult/hobby students (one institution). Also available was group instruction for pre-

school beginners (one institution), average-age beginners (one institution), college non-keyboard music majors (one institution), and/or adult/hobby students (one institution). Observation of group instruction for older beginners and/or college non-music majors was not available at any institutions.

Observation of individual instruction for intermediate pre-college students (one institution), college non-music majors (one institution), college non-keyboard music majors (one institution), college keyboard majors (three institutions), and adult/hobby students (one institution) was available. Group instruction for intermediate pre-college students (one institution), college non-keyboard music majors (one institution), and adult/hobby students (one institution) was also available. Observation of group instruction for intermediate college non-music majors and college keyboard majors was not available at any institution.

Student teaching was required in nine institutions, but seven of these institutions did not require the students to do any observation prior to their student teaching. They received personal evaluations of their teaching. Two institutions also conducted evaluations through personal conferences, four through written critique, and three through group conferences. Class discussions with the student's self-evaluation were reported by one institution. Videocassette tape and audiocassette tape were not used in any evaluations.

The most common setting for student teaching was a local independent piano teacher's studio, as reported by five respondents. Student teaching in college or



university laboratory programs, or non-music classes was not available at any of the institutions.

Experiences available for student teaching varied among the institutions. Types of student teaching available included individual instruction for pre-school beginners (five institutions), average-age beginners (five institutions), older beginners (five institutions), college non-music majors (two institutions), college non-keyboard music majors (one institution), and adult/hobby students (two institutions). Student teaching of group instruction for pre-school beginners (three institutions), average-age beginners (three institutions), older beginners (one institution), and college non-music majors (one institution) was also available. Student teaching of group instruction for college non-keyboard music majors or adult/hobby students was not available at any of the responding institutions.

Student teaching of individual pre-college intermediate students (two institutions), college non-music majors (three institutions), college keyboard majors (one institution), and adult/hobby students (three institutions) was available. Student teaching of individual intermediate college non-keyboard music majors was not available at any of the Korean institutions. Student teaching of group instruction for intermediate students was not a popular setting in Korean undergraduate piano pedagogy courses, as it essentially is not in the United States. Student teaching of group instruction for pre-college students (one intuition), college non-music majors (two institutions), college non-keyboard music majors (one institution), and adult/hobby students (two institutions) was available. Student teaching of group

instruction for intermediate college keyboard majors was not available at any institution.

### **Recommendations**

Recommendations are divided into two sections: those for improvement of undergraduate piano pedagogy courses in Korea and those for further study.

#### **Recommendations for Improvement of Undergraduate Piano Pedagogy Courses in Korea**

Recommendations found here deal with the size of the enrollment in piano pedagogy courses, piano labs, preparatory departments and affiliated programs, Korean pedagogy textbooks, printed materials and piano pedagogy libraries/resource centers, pedagogy course content, professional relationships, observation and teaching experience, and administration of the pedagogy courses.

##### *Students' Enrollment in Piano Pedagogy Courses*

The mean enrollment in Korean pedagogy courses was 32.9 students, a number far higher than institutions in the United States. This number needs to be reduced to enhance the course quality, since the size of the enrollment influences the effectiveness of the course. The number of students should be low enough for the faculty to supervise projects and student teaching. Instructors of large pedagogy classes have difficulty making appropriate teaching assignments for each student, observing student teaching consistently, and reviewing each student's work and

progress. To learn the skill of teaching, students need this kind of individualized instruction as much as in the applied lesson.

In Korean institutions, as is also the case in many United States institutions, there is a policy that classes will be canceled if fewer than a certain number of students are enrolled. The funding structure makes it difficult to hire an instructor for a small number of students. For example, Ewha Womans University requires at least ten students per class. Practically, in the situation of Korean institutions, the author recommends thirteen to fifteen students for each piano pedagogy class. Of the surveyed institutions in Korea, there were only three institutions with pedagogy class enrollments in this range. If over twenty students enroll for a piano pedagogy course, it should be separated into two or more sections.

#### *Piano Labs*

Observation and practice teaching should involve students of a wide variety of ages and levels in both individual and group settings. Therefore, Korean institutions should utilize their existing electronic piano labs for their piano pedagogy courses. Pedagogy students can then observe class piano teaching and apply the concepts that they see being used to their own teaching.

The piano lab can also be used for the study of performance practice. When the instructor explains techniques such as phrasing, dynamics, fingering, motion of hands and arms, sitting position, and physical relaxation, students can experience these techniques immediately.

### *Preparatory Departments and Affiliated Programs*

If institutions add piano labs, they can easily establish preparatory departments for piano teaching in the community. This would allow students to have opportunities for observation and teaching experience in group settings and also provide community piano students with quality piano lessons from the institutions.

Those Korean universities that already have preparatory departments should consider expanding them. Most Koreans tend to think of a preparatory department only as special education for gifted pre-college students. The preparatory department should primarily exist for community pre-college students. This arrangement should benefit for both the pedagogy students and the community.

Universities that cannot establish preparatory departments can cooperate with local private institutes, exchanging benefits with each other. Pedagogy students could have the opportunity for observation and student teaching at the private institutes while the universities provide student teachers for the private institutes.

There is also a perceived problem between the piano faculties in Korean universities and pre-college private piano teachers. Faculty in the universities are busy teaching their own college students and are not familiar with the actual piano teaching practices outside of the institutions. The private piano teachers are unlikely to have contact with faculty members since they are busy teaching and running their own businesses. Currently, only a small percentage of private piano teachers attend teacher-training programs at universities. Such programs could be a first step toward developing a beneficial relationship between these two groups. Both parties,

however, need to cooperate in sharing their experiences. Institutions can provide updated pedagogical information to private piano teachers while private piano teachers can provide more observation and student teaching opportunities, actual business experience, and practical teaching advice for pedagogy students through symposia and conferences. Faculty members can also provide master classes for pre-college piano students. As a result, observation and teaching experience for piano pedagogy students will be enhanced and pre-college private teachers will be able to improve their teaching.

### *Korean Pedagogy Textbooks*

Korean students need a pedagogy textbook that deals with actual Korean situations such as business management, pace of piano study, and professional development. The current translations of American textbooks are not suited to Korean culture in many respects. For example, the pace of piano study for Korean pre-college students is much faster than for students in the United States. Korean texts could also provide information concerning Korea's unique business procedures such as taxation and official documentation needed to operate an independent piano studio. In addition, information about competitions, community involvement, bookkeeping, and professional organizations in Korea is necessary for Korean piano pedagogy students. For all these reasons, Korean piano pedagogy experts should develop their own unique pedagogy textbook.

### *Printed Materials and Piano Pedagogy Libraries/Resource Centers*

Korean universities need to provide students with more pedagogical materials. Most pedagogy instructors can provide only limited instruction on piano methods because they do not have access to a piano pedagogy library or pedagogy resource center. University libraries also do not have many of the printed materials that the piano pedagogy students need. Moreover, it is extremely difficult for students to buy the large quantity of printed materials they need. Under the present conditions, students often must conduct the method investigations by themselves at music stores. Even so, students have difficulty getting adequate information about teaching materials because even some music stores do not stock complete sets of method books.

In most United States institutions, a variety of materials are available on reserve in the university library, and assignments are based on these materials so that students do not have to purchase a large number of texts. Some pedagogy instructors in the United States put their own materials on reserve for students to use. In the same way, Korean instructors could build a reserve section in their library to hold their personal materials for the piano pedagogy students to review.

A few major Korean universities provide some teaching materials and music journals such as Noona's *The Young Pianist Series*,<sup>213</sup> *Clavier*,<sup>214</sup> and *Piano*

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<sup>213</sup> Walter & Carol Noona, *Young Pianist Series* (Seoul, Korea: Il Shin Publishing Co., 1996).

<sup>214</sup> *Clavier* ((Northfield, IL: Instrumentalist Co., 1962-).

*Quarterly*<sup>215</sup> in their library. *The Young Pianist Series*<sup>216</sup> was donated by its publishing company to Ewha Womans University and Hupsung University.

Pedagogy instructors might request publishing companies to donate materials for their pedagogy students. Institutions have procedures for ordering class materials for the library once a year. Instructors should use this procedure to secure more library materials for pedagogy students to use. In this way, a section of piano pedagogy materials could be established in the library.

The state of pedagogy materials at Korean institutions is very poor in comparison to many institutions in the United States. Many American pedagogy resource centers house the most recent teaching materials and equipment. In addition to a library of texts, periodicals, and other printed and recorded materials relating to piano pedagogy, these resource centers include a correlated library and computer database of piano teaching materials from pre-school through advanced levels. Hopefully Korean graduates from these institutions will return to Korea with the knowledge to help Korean institutions develop better collections of materials.

#### *Pedagogy Course Content*

Future piano teachers should be informed of the best quality of pedagogical knowledge in their piano pedagogy courses. The course content should be balanced between teaching strategies, teaching techniques, teaching literature, content areas, and teaching aids. Currently, piano teaching in Korea is focused on performance, and

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<sup>215</sup> *Piano Quarterly* (San Anselmo, CA: String Letter Press, 1952-1992).

<sup>216</sup> Ibid.

most pedagogy instructors also have a performance background. As a result, piano pedagogy courses are more focused on teaching performance technique than other topics.

To address this problem, considering the limited class time, the author proposes inclusion of the following requirements in the Korean undergraduate piano pedagogy course:

1) Teaching strategies for pre-school students, pre-college elementary students in private and group instruction, pre-college intermediate students in private and group instruction, transfer students, and adult/hobby students

2) Teaching techniques for music reading, rhythm, technique, tone production, articulation, phrasing, hand position, fingering, pedaling, dynamics, style, ornamentation, practicing, and memorization

3) Teaching literature for pre-school methods, average-age beginning methods, supplementary solo and ensemble literature for beginning students, adult/hobby beginning methods, supplementary solo and ensemble literature for adult group piano, and intermediate student solo and ensemble teaching literature and standard literature

4) The development of objectives for the piano lesson, lesson planning, selecting piano teaching literature, organizational skills for teaching, and policies and procedures for the independent piano studio



5) Learning theories and styles, philosophy of piano teaching, teacher's personality, interviewing the piano student, motivating the piano student, and diagnostic skills to evaluate the piano student

6) Materials, including an overview of many pre-school music methods, overview of many average-age beginning methods, in-depth study of one average-age beginning method, reference books on pedagogical topics, and current trends in piano pedagogy

7) Lesson formats, including the advantages and disadvantages of private lessons, group piano, and group piano in conjunction with private lessons

8) Performance, including stage fright, preparing students for recitals, preparing students for competition, and performance practice

9) Teaching aids, including games, metronome, computer software for music instruction, sequencer, digital piano, and electronic keyboard laboratory

The author also suggests the following optional topics to be included in the course as much as may be possible:

1) Teaching strategies for pre-college advanced student private and group instruction

2) Teaching techniques for sight reading, harmonization, transposition, ear training, playing by ear, improvisation/creative activity, computer technology, and electronic keyboard technology

3) Advanced solo and ensemble literature

4) In-depth study of one pre-school music method, preferred editions of intermediate and advanced level standard keyboard music, and composition of elementary-level keyboard teaching pieces

5) Careers for pianists, medical problems of pianists, copyright laws, preparing students for college entrance, overview of professional music organizations and music journals, history of piano pedagogy, the purchase, care, and maintenance of keyboard instruments, the history of keyboard technique, the relationship between teaching and performing, and music technology

Since there are so many topics to cover, the undergraduate piano pedagogy course of study needs to be at least a two-semester course and should possibly be expanded into a series of courses, and in some cases even into an undergraduate major. The course of study could include internship in piano teaching, teaching intermediate and advanced piano students, group pedagogy, current trends in piano pedagogy, and ensemble music in piano teaching.

### *Professional Relationships*

Pedagogy students can broaden their views and keep up to date with trends in piano education through professional relationships. Membership in some professional associations is not available for the undergraduate students in Korea, yet the symposia and conferences of these associations are open to public. Pedagogy instructors should encourage their students to attend. A coalition between professional music teachers' conventions, such as the Council of Korean Private Music Institutes, and university music departments would benefit both the pre-college

students' piano study and the undergraduate piano pedagogy students. The pedagogy courses could have guest instructors from the Council to provide practical aspects of piano teaching outside the institutions since faculty members in colleges and universities may not be familiar with the actual private institute situation. Likewise, college and university faculty could hold teaching demonstrations for the Council.

### *Observation and Teaching Experience*

Observation and teaching experience give the students the opportunity to demonstrate their teaching skills, refine teacher-student communication skills, and practice diagnosis. Except during the mid-term and final weeks, the pedagogy course should require two hours per week of observation or teaching experience for students at a wide variety of ages and levels. After students learn how to teach from observation at the beginning of the semester, teaching experience should follow. However, seven of the responding institutions did not require observation before student teaching. The various types of settings suggested for observation and teaching are university laboratory programs, local independent private piano institutes, group piano classes, college applied lessons, and classes for non-music majors.

Observation of good teaching is an essential component of teacher training. Pedagogy instructors should explain the need for a good teaching model and how much it affects piano teaching for pedagogy students. Just as piano students learn musical techniques from their applied teacher, pedagogy students learn how to teach from observation. When feasible, pedagogy instructors should ask applied piano

faculty members to open their studios as models for pedagogy students to observe.

Pedagogy instructors can also explore opportunities for observation and student teaching through cooperation with instructors of other class piano courses, pre-college private piano institutes, and preparatory departments.

Pedagogy students should have teaching experience under the pedagogy instructors' supervision. The evaluation of a student's teaching should be as frequent as possible, even as frequent as once a week. Undergraduate pedagogy students need at least two faculty members<sup>217</sup> per course to supervise and observe their student teaching since it is a time-consuming job. For student teaching evaluation, a variety of formats such as personal observation, videocassette tape, and/or audiocassette tape are recommended. Institutions should have their own video cameras for recording and evaluating student teaching. Personal conferences, group conferences, written evaluations, and e-mail are possible formats for evaluative comments to be given to pedagogy students.

Observation and student teaching should be available in individual and group instruction of pre-school beginners, average-age beginners, older beginners, college non-keyboard music majors, and adult/hobby beginners. Observation and student teaching should also be available for individual and group instruction of intermediate level of pre-college students, college non-music majors, college non-keyboard music majors, college keyboard majors, and adult/hobby students.

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<sup>217</sup> Due to very tight school budgets, it maybe difficult to hire more than two.

### *Administration of the Pedagogy Courses*

For systematic and efficient teaching, the undergraduate pedagogy course should be taught by an expert in piano pedagogy. It is also advantageous for the piano pedagogy instructor to be a member of the full-time faculty, since full-time instructors have more influence with administrators when requesting teaching materials and equipment. During the 1997-98 academic year, part-time instructors taught most of the undergraduate piano pedagogy courses in Korea. They often have little influence over the budget for facilities and materials. The attitude of school administrators and piano performance faculty members toward piano pedagogy has room to grow. Only recently have school administrators and piano performance faculty begun to recognize this need for instructors with expertise in piano pedagogy. Several scholars who have studied piano pedagogy abroad are returning to Korea with new ideas regarding teaching materials, current trends in pedagogy, and technology. In addition to teaching pedagogy courses, these pedagogues are ideal faculty to teach class piano and keyboard skill courses, organize internships for pedagogy students, and manage preparatory departments.

Piano pedagogy experts need to emphasize the importance of piano teacher training as well as better equipment and facilities in their institutions through conferences and workshops. An association of pedagogy teachers could promote and contribute substantially to piano teacher training in Korea. As a result, the piano pedagogy courses would receive more financial support from school administration or other private organizations. All of this will not happen in a year, or maybe even ten

years, but gradually the piano graduates of Korean music schools should have the opportunity to become the finest piano teachers they can be.

### **Recommendations for Further Study**

Further study of piano pedagogy in Korea is essential to improving the quality of piano teaching. Useful topics for study include the following:

- 1) A diagnosis conducted through a survey of graduates as to how well their Korean undergraduate piano pedagogy courses prepared them for a teaching career
- 2) A survey of Korean pre-college private piano teachers to determine their perceived problems and needs
- 3) An evaluation of the competency of Korean pre-college private piano teachers
- 4) A study to devise guidelines for graduate piano pedagogy courses in Korea
- 5) The design of an undergraduate and graduate pedagogy program to correspond to the needs of students in Korea

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**APPENDIX A**  
**THE SURVEY QUESTIONNAIRE**  
**(ENGLISH)**

**A SURVEY OF PIANO PEDAGOGY COURSES  
IN SELECTED COLLEGES AND UNIVERSITIES  
IN THE REPUBLIC OF KOREA**

This questionnaire is designed to survey the content of undergraduate piano pedagogy courses in colleges and universities in the Republic of Korea. All schools offering an undergraduate piano major are asked to respond. This survey will be used as the basis for a doctoral document at the University of Oklahoma.

For purposes of this study, "Piano Pedagogy" is defined as the art of teaching in the area of piano. It includes the study of piano performance and experiences surrounding performance, the examination of ideas and theories about learning and teaching, and the observation, supervision and critique of student teaching in both studio and group situations.

After the data is analyzed from this survey, please check the appropriate space below if you would like to receive a copy of the results.

Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, please provide your name and address.

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Please return your completed questionnaire by October 31, 1998 using the enclosed self-addressed stamped envelope.

Kanghee Kim Won  
Bun-Dang Gu, Su-Nae Dong 27  
Yang-Ji Ma-Eul, Hanyang Apt. 523-503  
Gyung-Gi Do, Korea

**SECTION I: INSTITUTIONAL AND  
PIANO PEDAGOGY COURSE INFORMATION**

Name of the School \_\_\_\_\_

Address of the School \_\_\_\_\_

Name of Respondent \_\_\_\_\_

If possible, please forward your college catalogue or curriculum for the undergraduate degree in piano performance and/or piano pedagogy.

1. Your institution is

- a. ( ) Private school
- b. ( ) Public school

2. Faculty statistics during the 1997-98 academic year:

- a. Number of full-time piano faculty members \_\_\_\_\_
- b. Number of part-time piano faculty members \_\_\_\_\_
- c. Number of full-time faculty members teaching piano pedagogy courses \_\_\_\_\_
- d. Number of part-time faculty members teaching piano pedagogy courses \_\_\_\_\_

3. Student enrollment during the 1997-98 academic year:

- Total number of undergraduate music majors \_\_\_\_\_
- Total number of undergraduate piano majors \_\_\_\_\_

4. How many total semester hours are required for a bachelor's degree in piano performance and/or piano pedagogy?

\_\_\_\_\_ hours.

5. Does your college offer a piano pedagogy course(s) for undergraduate students?

- Yes \_\_\_\_\_ (If yes, omit questions 6-8)
- No \_\_\_\_\_

6. Do you think that a piano pedagogy course is needed in your university or college?

- Yes \_\_\_\_\_ No \_\_\_\_\_

7. Do you plan to add piano pedagogy classes to your curriculum?

- Yes \_\_\_\_\_ No \_\_\_\_\_

8. How many semester(s) of piano pedagogy courses ideally should be offered?

- One semester \_\_\_\_\_
- Two semesters \_\_\_\_\_
- Three semesters \_\_\_\_\_
- Four semesters or more semesters \_\_\_\_\_

(If you do not offer a piano pedagogy course(s) for undergraduate students, thank you for your response. You do not need to answer any further questions.)

9. Is piano pedagogy a required course for piano majors?

Yes \_\_\_\_\_ No \_\_\_\_\_

If no, who takes this course? \_\_\_\_\_

10. Semester length for piano pedagogy classes:

One semester \_\_\_\_\_

Two semesters \_\_\_\_\_

Three semesters \_\_\_\_\_

Four or more semesters \_\_\_\_\_

11. How many total credit hours is the pedagogy course(s)?

\_\_\_\_\_ hours

12. How many hours does the pedagogy class meet per week? \_\_\_\_\_

13. How many students were enrolled in the course during the 1997-98 academic year?

Number of students \_\_\_\_\_

14. Does your university have an electronic piano laboratory?

Yes \_\_\_\_\_ No \_\_\_\_\_

15. Does the piano pedagogy course require a teaching practicum (practice teaching under the supervision of the pedagogy instructor)?

Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, please briefly describe:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

16. What printed materials are required in the piano pedagogy course? (Please circle all that apply)

a. Published pedagogy textbook. Please write titles and author's name.

\_\_\_\_\_

b. Instructor's syllabus

c. Professional journals

d. Average-age beginning piano methods. Please write titles(s) and author's name(s).

\_\_\_\_\_

e. College class piano method. Please write title and author's name.

\_\_\_\_\_

f. Other (Please specify) \_\_\_\_\_

17. Do you have a preparatory department or affiliated school associated with the piano department?

Yes \_\_\_\_\_ No \_\_\_\_\_

## SECTION II: PEDAGOGY COURSE CONTENT

This section seeks to determine specific topics included in your piano pedagogy course(s) as well as the emphasis placed on each topic.

Please circle the number on the right that describes the amount of time and attention given to each topic in your course. (1=No Emphasis, 2=Little Emphasis, 3=Some Emphasis, 4=A Great Deal of Emphasis, 5= Strong Emphasis)

18. The pedagogy course(s) addresses teaching strategies related to the following levels and classifications of students:

Pre-school students .....	1	2	3	4	5
Pre-college elementary students - private instruction .....	1	2	3	4	5
Pre-college elementary students - group instruction .....	1	2	3	4	5
Pre-college intermediate students - private instruction .....	1	2	3	4	5
Pre-college intermediate students - group instruction .....	1	2	3	4	5
Pre-college advanced students - private instruction .....	1	2	3	4	5
Pre-college advanced students - group instruction .....	1	2	3	4	5
Adult/hobby students .....	1	2	3	4	5
Group piano for college non-keyboard music majors .....	1	2	3	4	5
Group piano for college non-music majors .....	1	2	3	4	5
Keyboard skills for college keyboard majors .....	1	2	3	4	5
Other (Please specify) .....	1	2	3	4	5

19. The pedagogy course(s) addresses teaching techniques related to the following topics:

Music Reading .....	1	2	3	4	5
Rhythm .....	1	2	3	4	5
Technique .....	1	2	3	4	5
Tone Production .....	1	2	3	4	5
Articulation .....	1	2	3	4	5
Phrasing .....	1	2	3	4	5
Hand Position .....	1	2	3	4	5
Fingering .....	1	2	3	4	5
Pedaling .....	1	2	3	4	5
Dynamics .....	1	2	3	4	5
Style .....	1	2	3	4	5
Ornamentation .....	1	2	3	4	5
Sight Reading .....	1	2	3	4	5
Harmonization .....	1	2	3	4	5
Transposition .....	1	2	3	4	5
Improvisation/Creative Activities .....	1	2	3	4	5
Ear Training .....	1	2	3	4	5
Playing by Ear .....	1	2	3	4	5
Jazz/Blues/Pop Music .....	1	2	3	4	5
Practicing .....	1	2	3	4	5

Memorization .....	1	2	3	4	5
Computer Technology .....	1	2	3	4	5
Electronic Keyboard Technology .....	1	2	3	4	5
Other (Please specify) .....	1	2	3	4	5

20. The pedagogy course(s) addresses the following methods and categories of teaching literature:

<i>Bastien's Invitation To Music</i> .....	1	2	3	4	5
<i>Bastien's Very Young Pianist Library</i> .....	1	2	3	4	5
<i>Bastien's Piano Basics</i> .....	1	2	3	4	5
<i>Alfred's Basic Prep Course</i> .....	1	2	3	4	5
<i>Alfred's Basic Piano Library</i> .....	1	2	3	4	5
<i>Beyer Method</i> .....	1	2	3	4	5
<i>David Carr Glover's Piano Student</i> .....	1	2	3	4	5
<i>Methode Rose</i> .....	1	2	3	4	5
<i>Robert Pace's Music for Piano</i> .....	1	2	3	4	5
<i>Noona's The Young Pianist Series</i> .....	1	2	3	4	5
<i>Ausburn Method</i> .....	1	2	3	4	5
<i>John Thompson's Modern Course for the Piano</i> .....	1	2	3	4	5
<i>Amadeus Children's Class Piano (Korean Method)</i> .....	1	2	3	4	5
<i>Friend Piano Method (Korean Method)</i> .....	1	2	3	4	5
<i>Elite Piano Method (Korean Method)</i> .....	1	2	3	4	5
<i>Haibis (Korean Method)</i> .....	1	2	3	4	5
<i>Klavier (Korean Method)</i> .....	1	2	3	4	5
Supplementary solo literature for the beginning student .....	1	2	3	4	5
Supplementary ensemble literature for the beginning student .....	1	2	3	4	5
Adult/hobby beginning methods .....	1	2	3	4	5
Class piano texts for college non-keyboard music majors .....	1	2	3	4	5
Class piano texts for college non-music majors .....	1	2	3	4	5
Supplementary solo literature for adult group piano .....	1	2	3	4	5
Supplementary ensemble literature for adult group piano .....	1	2	3	4	5
Intermediate student solo teaching literature .....	1	2	3	4	5
Intermediate student solo standard literature .....	1	2	3	4	5
Intermediate student ensemble standard literature .....	1	2	3	4	5
Advanced student solo literature .....	1	2	3	4	5
Advanced student ensemble literature .....	1	2	3	4	5
Other (Please specify) .....	1	2	3	4	5

21. The pedagogy course(s) addresses the following content areas:

Developing objectives for the piano lesson .....	1	2	3	4	5
Lesson planning .....	1	2	3	4	5
Selecting piano teaching literature .....	1	2	3	4	5
Organizational skills for teaching .....	1	2	3	4	5
Group teaching .....	1	2	3	4	5
Learning theories and styles .....	1	2	3	4	5
Philosophy of teaching piano .....	1	2	3	4	5
Teacher's personality .....	1	2	3	4	5

Interviewing the piano student .....	1	2	3	4	5
Motivating the piano student .....	1	2	3	4	5
Diagnostic skills to evaluate the piano student .....	1	2	3	4	5
Overview of many pre-school music methods .....	1	2	3	4	5
In-depth study of one pre-school music method .....	1	2	3	4	5
Overview of many average-age beginning methods .....	1	2	3	4	5
In-depth study of one average-age beginning method .....	1	2	3	4	5
Overview of many college class piano texts .....	1	2	3	4	5
In-depth study of one college class piano text .....	1	2	3	4	5
Preferred editions of intermediate-level standard keyboard music .....	1	2	3	4	5
Preferred editions of advanced-level standard keyboard music .....	1	2	3	4	5
Composition of elementary-level keyboard teaching pieces .....	1	2	3	4	5
Policies and procedures for the independent piano studio .....	1	2	3	4	5
Advantages and disadvantages of private lessons .....	1	2	3	4	5
Advantages and disadvantages of group lessons .....	1	2	3	4	5
Advantages and disadvantages of group lessons in conjunction with private lessons .....	1	2	3	4	5
Careers for pianists .....	1	2	3	4	5
Medical problems of pianists .....	1	2	3	4	5
Copyright laws .....	1	2	3	4	5
Stage fright .....	1	2	3	4	5
Preparing students for recitals .....	1	2	3	4	5
Preparing students for competition .....	1	2	3	4	5
Preparing students for college entrance .....	1	2	3	4	5
Reference books on pedagogical topics .....	1	2	3	4	5
History of piano pedagogy .....	1	2	3	4	5
Overview of professional music organizations and music journals .....	1	2	3	4	5
Purchase, care, and maintenance of keyboard instruments .....	1	2	3	4	5
History of keyboard technique .....	1	2	3	4	5
Performance practice .....	1	2	3	4	5
Relationship between teaching and performing .....	1	2	3	4	5
Music technology .....	1	2	3	4	5
Current trends in piano pedagogy .....	1	2	3	4	5
Other (Please specify) .....	1	2	3	4	5

22. The piano pedagogy course(s) discusses the use of the following teaching aids:

Games .....	1	2	3	4	5
Visual aids .....	1	2	3	4	5
Metronome .....	1	2	3	4	5
Video tape recorders .....	1	2	3	4	5
Audio tape recorders .....	1	2	3	4	5
Compact disk player .....	1	2	3	4	5
Overhead projector .....	1	2	3	4	5
Visualizer .....	1	2	3	4	5
Computers .....	1	2	3	4	5
Computer software for music instruction .....	1	2	3	4	5
Electronic keyboards .....	1	2	3	4	5
Synthesizers .....	1	2	3	4	5
Musical Instrument Digital Interface .....	1	2	3	4	5



Sequencer .....	1	2	3	4	5
Digital pianos .....	1	2	3	4	5
Sound modules .....	1	2	3	4	5
Drum machines.....	1	2	3	4	5
Electronic keyboard laboratories .....	1	2	3	4	5
Other (Please specify).....	1	2	3	4	5

23. What specific course projects are required of students in the piano pedagogy course(s)? (Circle all that apply)
- Card file of reference books
  - Card file of teaching literature
  - Reading assignments
  - Written reports
  - Notebook of class notes and materials
  - Presentation of a topic on teaching
  - Survey of teaching literature
  - Correlating activities with a piano method
  - Other (Please specify) \_\_\_\_\_
24. What kind of professional relationships are available to students? (Circle all that apply)
- Joining regional professional music and piano teachers' association
  - Joining national professional music and piano teachers' association
  - Attending area piano teaching workshops
  - Attending professional music teachers' meetings
  - Subscribing to professional journals in piano and music education

### SECTION III: OBSERVATION AND TEACHING EXPERIENCE IN THE PEDAGOGY COURSE

25. Are observations of teaching required as a part of the course?
- Yes
  - No (If no, skip to question 29)
- If no, in what way do students receive teaching experience? (Please elaborate)
- \_\_\_\_\_
26. What amount of observation time is required of the pedagogy student prior to student teaching?
- Hours per course \_\_\_\_\_
27. What types of teaching do pedagogy students observe?
- Group instruction only
  - Private instruction only
  - Both group and private instruction

28. What types of music teachers do pedagogy students observe when fulfilling observation requirements? (Circle all that apply)
- a. Pedagogy instructors
  - b. Applied piano faculty
  - c. Other pedagogy students
  - d. Independent piano teachers
  - e. Public school general music teachers
  - f. Other (Please specify) \_\_\_\_\_
29. Is the pedagogy student required to complete a specific teaching assignment as a part of the course requirement?
- a. Yes
  - b. No (If no, skip to question 41)
30. What amount of teaching experience time is required of the pedagogy student during student teaching?
- Hours per course \_\_\_\_\_
31. Is the teaching of pedagogy students evaluated?
- a. Yes
  - b. No (If no, skip to question 36)
32. How many teachers observe student teaching?
- a. Number of full-time teachers \_\_\_\_\_
  - b. Number of part-time teachers \_\_\_\_\_
33. The pedagogy instructor uses what format for evaluating the student teacher? (Circle all that apply)
- a. Personal observation
  - b. Video cassette tape
  - c. Audio cassette tape
  - d. Other (Please specify) \_\_\_\_\_
34. How many teachers supervise student teaching?
- a. Number of full-time teachers \_\_\_\_\_
  - b. Number of part-time teachers \_\_\_\_\_
35. In what form are evaluative comments given to the pedagogy students? (Circle all that apply)
- a. Personal conference
  - b. Group conference
  - c. Written evaluation
  - d. Other (Please specify) \_\_\_\_\_

36. In which of the settings below do pedagogy students teach and/or observe teaching? Please circle 1 if the setting is available and 2 if it is required. If the setting is not available, please leave the response blank.

1 = available  
2 = required

Teach			Observe	
1	2	College or university laboratory program	1	2
1	2	Local independent piano teachers	1	2
1	2	College or university group piano classes	1	2
1	2	College or university applied lessons	1	2
1	2	Public school general music class	1	2
1	2	College or university non-music class	1	2
1	2	Other (Please specify)	1	2

37. Do pedagogy students teach and/or observe **individual** instruction for beginning students as a part of the pedagogy course? (Circle "Yes" or "No" under both headings.)

Teach			Observe	
Yes	No	Pre-school beginners (1-6 years)	Yes	No
Yes	No	Average age beginners (7-10 years)	Yes	No
Yes	No	Older beginners (11-17 years)	Yes	No
Yes	No	College non-music majors	Yes	No
Yes	No	College non-keyboard music majors	Yes	No
Yes	No	Adult/hobby	Yes	No
Yes	No	Other (Please specify)	Yes	No

38. Do pedagogy students teach and/or observe **group** instruction for beginning students as a part of the course? (Circle "Yes" or "No" under both headings.)

Teach			Observe	
Yes	No	Pre-school beginners (1-6 years)	Yes	No
Yes	No	Average age beginners (7-10 years)	Yes	No
Yes	No	Older beginners (11-17 years)	Yes	No
Yes	No	College non-music majors	Yes	No
Yes	No	College non-keyboard music majors	Yes	No
Yes	No	Adult/hobby	Yes	No
Yes	No	Other (Please specify)	Yes	No

39. Do pedagogy students teach and/or observe **individual** instruction for intermediate students as a part of the course? (Circle "Yes" or "No" under both headings.)

Teach			Observe	
Yes	No	Pre-college	Yes	No
Yes	No	College non-music majors	Yes	No
Yes	No	College non-keyboard music majors	Yes	No
Yes	No	College keyboard majors	Yes	No
Yes	No	Adult/hobby	Yes	No
Yes	No	Other (Please specify)	Yes	No

40. Do pedagogy students teach and/or observe **group** instruction for intermediate students as a part of the course? (Circle "Yes" or "No" under both headings.)

Teach			Observe	
Yes	No	Pre-college	Yes	No
Yes	No	College non-music majors	Yes	No
Yes	No	College non-keyboard music majors	Yes	No
Yes	No	College keyboard majors	Yes	No
Yes	No	Adult/hobby	Yes	No
Yes	No	Other (Please specify)	Yes	No

#### **SECTION IV: ADDITIONAL COMMENTS**

41. How would you improve piano pedagogy courses?

42. What problems do you see with the piano pedagogy courses in general?

43. What background (schooling, experience) do you have that prepares you to teach this course?

44. Please use this space to make additional comments regarding the content of the piano pedagogy course. Use additional pages, if necessary.

Thank you for your time and energy in filling out this questionnaire.

**APPENDIX B**  
**THE SURVEY QUESTIONNAIRE**  
**(KOREAN)**

## 대한 민국 대학의 「피아노 교수법」 강좌 개설에 관한 연구

안녕하십니까?

저는 University of Oklahoma에서 피아노 연주와 교수법 전공으로 박사 과정에 재학중인 김 강희입니다. 저는 "우리 나라 대학의 「피아노 교수법」 강좌 개설에 대한 연구 (Undergraduate Piano Pedagogy Course Offerings in Selected Colleges and Universities in the Republic of Korea)"를 주제로 박사 학위 논문을 준비하고 있습니다. 그의 일부로서 저는 한국에서 피아노 전공 과정을 개설하고 있는 대학 중 「피아노 교수법」 강좌 담당 교수님이나 강사님, 만일 강좌가 개설되지 않는 학교에서는 학과장님이나 피아노 주임교수님을 대상으로 다음과 같은 조사를 하게 되었습니다. 여러분의 응답은 현재 우리 나라의 피아노 교수법에 대한 정보를 체계화하는 데 도움이 될 것이며, 특히 피아노 교수법 전공과정을 개설하고자 준비하고 있는 음악 대학들에게 중요한 자료가 될 것입니다. 또한 이 연구는 오클라호마 대학의 박사 학위 논문의 기초로 쓰일 것입니다. 단, 특정 개인 및 대학의 정보는 밖으로 유출되지 않습니다.

이 설문지를 작성하시는 데는 약 30분 정도가 소요될 것입니다. 만일 좋은 의견이 있으시면, 설문지 마지막 장에 마련된 곳에 지적하여 주시면 대단히 감사하겠습니다. 여러분의 편의를 도모하기 위하여 주소가 적히고 우표가 첨부된 반송 봉투를 동봉하였습니다. 바쁘시더라도 완성된 설문지를 동봉한 반송 봉투를 이용하여 10월 31일까지 보내 주시면 대단히 감사하겠습니다.

귀하는 이 설문조사의 분석결과를 받고 싶으십니까? 예 ..... ( )  
아니오 ..... ( )

만일 받고 싶으시면, 귀하의 성명과 주소를 기입하여 주시기 바랍니다.

이 름 :  
주 소 :

설문 조사에 응답하여 주신 것을 다시 한 번 감사드립니다.

1998년 10월 10일

463-020

경기도 성남시 분당구 수내동 27번지 양지마을 한양 아파트 523동 503호  
0342)718-4844

김 강희 배상

## Section I: 학교와 「피아노 교수법」 강좌에 관한 정보

학교명 :

학교 주소 :

설문 담당자 이름과 직위 :

\*가능하시면 소속 대학교 요람이나 음악 대학의 교과 과정을 보내 주시면  
감사하겠습니다.

1. 저희 교육기관은

- a. 사립 대학 ..... ( )
- b. 국립 대학 ..... ( )

2. 1998년도 교수 현황:

- a. 피아노전공 전임교수의 수 ..... ( ) 명
- b. 피아노전공 시간강사의 수 ..... ( ) 명
- c. 1998년도에 교수법을 강의하신 전임교수의 수 ..... ( ) 명
- d. 1998년도에 교수법을 강의하신 시간강사의 수..... ( ) 명

3. 1998년에 등록된 학생 현황:

- a. 음악 전공의 전체 학부 학생 수 ..... ( ) 명
- b. 피아노 전공의 전체 학부 학생 수 ..... ( ) 명

4. 피아노 전공으로 음악학사 학위를 받기 위하여 몇 학점을 이수하여야 합니까?

..... ( ) 학점

5. 본 대학에서는 「피아노 교수법」 강좌가 개설되어 있습니다.

- a. 예..... ( )
- b. 아니오..... ( )

\* 만일 "예"라고 하셨으면, 6번-8번 문항은 빼시고 9번부터 응답하여 주십시오.



6. 귀하께서는 귀교의 교과 과정에 「피아노 교수법」 강좌가 필요하다고 생각하십니까?

a. 예.....( )

b. 아니오.....( )

7. 귀교의 교과 과정에 「피아노 교수법」 강좌를 개설하려는 계획이 있습니까?

a. 예.....( )

b. 아니오.....( )

8. 「피아노 교수법」 강좌를 몇 학기나 개설하려고 하십니까?

a. 1 학기.....( )

b. 2 학기.....( )

c. 3 학기.....( )

d. 4 학기 이상.....( )

\* 만일 귀교에 피아노 교수법 강좌가 개설되어 있지 않으면 나머지 문항은  
응답하지 않으셔도 됩니다. 이제까지 응답하여주신 것에 감사드립니다.

9. 「피아노 교수법」 강좌는 피아노 전공자들의 필수 과정이다.

a. 예.....( )

b. 아니오.....( )

10. 「피아노 교수법」 수업이 몇 학기나 실시되고 있습니까?

a. 1 학기.....( )

b. 2 학기.....( )

c. 3 학기.....( )

d. 4 학기 이상.....( )

11. 학생들은 「피아노 교수법」과 관련되어 전부 몇 학점을 이수합니까?

.....( ) 학점

12. 「피아노 교수법」 수업은 한 주일에 총 몇 시간이 행하여집니까?( ) 시간

13. 1998년도에는 「피아노 교수법」 강좌에 몇 명의 학생이 등록되었습니까?  
 .....( )명

14. 귀 학교에 전자 피아노 실습실이 있습니까?  
 a. 예 .....( )  
 b. 아니오 .....( )

15. 「피아노 교수법」 과정이 교육 실습을 필수로 합니까? 교육 실습이란 페다고지 전문 강사의 관리하에 피아노 교수를 실습하는 것을 의미합니다.  
 a. 예 .....( )  
 b. 아니오 .....( )

\* 만일 “예”라고 하셨으면, 교육 실습이 어떻게 실행되고 있는지 간단히 기술하여 주시기 바랍니다.

16. 「피아노 교수법」 과정에 다음 중 어떠한 교재 또는 유인물이 사용됩니까?  
 a. 출판된 교수법 교과서 .....( )  
 \*만일 사용되면, 책이름과 저자를 써 주십시오.

b. 강사의 실라버스 (수업 계획서) .....( )  
 c. 전문 잡지 .....( )  
 d. 초급 피아노 교재 .....( )  
 \*만일 사용되면, 책이름과 저자를 써 주십시오.

e. 대학 클래스 피아노 교재 .....( )  
 \*만일 사용되면, 책이름과 저자를 써 주십시오.

f. 기타 (구체적으로 기술) \_\_\_\_\_

17. 귀교는 피아노과와 관련된 예비학교나 관련 학원이 있습니까?  
 a. 예 .....( )  
 b. 아니오 .....( )

## Section II: 「피아노 교수법」 강좌 내용

이 부분은 「피아노 교수법」 강좌에 포함된 특별한 주제는 물론 각 주제에 부여된 중요성을 판단하기 위한 질문입니다.

강좌에서 각 주제에 주어진 시간과 중요도를 고려하여, 질문 오른쪽에 있는 번호에 O표를 하여 주십시오. (1=전혀 중요하지 않음, 2=아주 조금 중요함, 3=조금 중요함, 4=어느 정도 중요함, 5=많이 중요함)

18. 「피아노 교수법」 강좌는 다음의 수준과 등급의 학생들과 관련된 교습 전략을 다룬다.

유치원생 .....	1	2	3	4	5
초급 학생: 개인 교습 .....	1	2	3	4	5
초급 학생: 그룹 교습 .....	1	2	3	4	5
중급 학생: 개인 교습 .....	1	2	3	4	5
중급 학생: 그룹 교습 .....	1	2	3	4	5
고급 학생: 개인 교습 .....	1	2	3	4	5
고급 학생: 단체 교습 .....	1	2	3	4	5
성인반/취미반 .....	1	2	3	4	5
건반악기 전공이 아닌 음악대학생을 위한 그룹 피아노 .....	1	2	3	4	5
음악 전공이 아닌 대학생을 위한 그룹 피아노 .....	1	2	3	4	5
건반악기 전공 대학생을 위한 건반 화성 .....	1	2	3	4	5
기타 (구체적으로 기술) .....	1	2	3	4	5

19. 「피아노 교수법」 강좌에서 다음과 같은 Teaching Technique을 다룬다.

독 보 .....	1	2	3	4	5
리듬 .....	1	2	3	4	5
테크닉 .....	1	2	3	4	5
음색 만들기 (Tone Production) .....	1	2	3	4	5
Articulation .....	1	2	3	4	5
Phrasing .....	1	2	3	4	5
손 모양 (Hand Position) .....	1	2	3	4	5
운지법 (Fingering) .....	1	2	3	4	5
페달 밟기 (Pedaling) .....	1	2	3	4	5

Dynamics .....	1	2	3	4	5
Style.....	1	2	3	4	5
Ornamentation.....	1	2	3	4	5
초견 (Sight Reading).....	1	2	3	4	5
화음 넣기 (Harmonizing) .....	1	2	3	4	5
이조 (Transposition).....	1	2	3	4	5
즉흥 연주 (Improvisation/Creative Activity).....	1	2	3	4	5
청음 (Ear Training) .....	1	2	3	4	5
귀에 의한 연주 (Playing by Ear).....	1	2	3	4	5
재즈/블루스/대중 음악.....	1	2	3	4	5
연습 (Practicing) .....	1	2	3	4	5
암기 (Memorization).....	1	2	3	4	5
컴퓨터 기술.....	1	2	3	4	5
전자 건반 기술.....	1	2	3	4	5
기 타 (구체적으로 기술).....	1	2	3	4	5

20. 「피아노 교수법」 강좌는 교습 문헌 중 다음과 같은 피아노 교재를 다룬다.

베스틴 음악에로의 초대.....	1	2	3	4	5
베스틴 꼬마 피아니스트.....	1	2	3	4	5
베스틴 피아노 교본 .....	1	2	3	4	5
알프레드 예비과정.....	1	2	3	4	5
알프레드 피아노 교본.....	1	2	3	4	5
바이엘 교본.....	1	2	3	4	5
칼로버 교본.....	1	2	3	4	5
메트드 로즈.....	1	2	3	4	5
Robert Pace의 피아노를 위한 음악.....	1	2	3	4	5
영 피아니스트 교본.....	1	2	3	4	5
어스본 교재.....	1	2	3	4	5
툼슨 피아노 교본.....	1	2	3	4	5
아마데우스 어린이 클래스 피아노 교본.....	1	2	3	4	5
프렌드 교본.....	1	2	3	4	5
엘리트 교본.....	1	2	3	4	5
하이비스.....	1	2	3	4	5
클라비어.....	1	2	3	4	5
초급 병행 독주곡집.....	1	2	3	4	5
초급 병행 앙상블곡집.....	1	2	3	4	5
성인/취미 초급교재.....	1	2	3	4	5
건반악기 전공이 아닌 음악대학생의 클래스 피아노 교재 .....	1	2	3	4	5

음악 전공이 아닌 대학생을 위한 클래식 피아노 교재.....	1	2	3	4	5
성인 그룹 피아노를 위한 병행 독주곡집.....	1	2	3	4	5
성인 그룹 피아노를 위한 병행 앙상블곡집.....	1	2	3	4	5
중급 학생을 위한 교습 문헌.....	1	2	3	4	5
중급 학생을 위한 독주곡집.....	1	2	3	4	5
중급 학생을 위한 앙상블곡집.....	1	2	3	4	5
고급 학생을 위한 독주곡집.....	1	2	3	4	5
고급 학생을 위한 앙상블곡집.....	1	2	3	4	5
기 타 (구체적으로 기술).....	1	2	3	4	5

## 21. 「피아노 교수법」 강좌에서 다음과 같은 내용을 다룬다.

피아노 교습 내용의 개발.....	1	2	3	4	5
교습 계획.....	1	2	3	4	5
피아노 교습 문헌의 선택.....	1	2	3	4	5
교습을 위한 체계적인 교습 기술.....	1	2	3	4	5
그룹 티칭.....	1	2	3	4	5
학습 이론과 스타일.....	1	2	3	4	5
피아노 교습의 철학.....	1	2	3	4	5
교사의 인정.....	1	2	3	4	5
학생의 인터뷰.....	1	2	3	4	5
피아노 학생의 동기 유발.....	1	2	3	4	5
피아노 학생 평가를 위한 분석 기법.....	1	2	3	4	5
여러 유아 음악 교재의 개발.....	1	2	3	4	5
하나의 유아 음악 교재의 철저한 연구.....	1	2	3	4	5
여러 초급 과정 교재의 개발.....	1	2	3	4	5
하나의 초급 과정 교재의 철저한 연구.....	1	2	3	4	5
여러 대학 클래식 피아노 교재의 개발.....	1	2	3	4	5
하나의 대학생 클래식 피아노 교재의 철저한 연구.....	1	2	3	4	5
중급 과정 작품의 선호되는 Edition (출판사).....	1	2	3	4	5
고급 과정 작품의 선호되는 Edition (출판사).....	1	2	3	4	5
초급 과정 학습곡 만들기 (교육 작품의 작곡).....	1	2	3	4	5
개인 피아노 교습소를 위한 정책과 절차.....	1	2	3	4	5
개인 교습의 장단점.....	1	2	3	4	5
그룹 교습의 장단점.....	1	2	3	4	5
개인 교습과 함께 하는 그룹 교습의 장단점.....	1	2	3	4	5
피아니스트로서의 경력(Careers)과 진로 개발.....	1	2	3	4	5
피아니스트의 건강 문제.....	1	2	3	4	5
저작권에 관한 법률.....	1	2	3	4	5

무대에서의 공포 .....	1	2	3	4	5
학생들의 리사이틀 준비 .....	1	2	3	4	5
학생들의 경연대회 준비 .....	1	2	3	4	5
대학 진학을 위한 학생들의 준비 .....	1	2	3	4	5
교수법의 주제와 관련된 참고서 .....	1	2	3	4	5
피아노 교수법의 역사 .....	1	2	3	4	5
전문적인 음악 기관들과 음악 잡지들의 개괄 .....	1	2	3	4	5
건반 악기들의 구입, 보호와 관리 .....	1	2	3	4	5
건반 테크닉의 역사 .....	1	2	3	4	5
연주 준비 (Performance Practice) .....	1	2	3	4	5
교습과 연주의 연관성 .....	1	2	3	4	5
음악 첨단 장비 및 기자재 (Technology) .....	1	2	3	4	5
피아노 교수법의 최근 추세 (Current Trend) .....	1	2	3	4	5
기 타 (구체적으로 기술) .....	1	2	3	4	5

22. 「피아노 교수법」 강좌는 다음과 같은 교습 보조물을 사용하는 것을 논의한다.

게임들 .....	1	2	3	4	5
시각 보조물 .....	1	2	3	4	5
메트로놈 .....	1	2	3	4	5
비디오 테이프식 녹화기 .....	1	2	3	4	5
음성 테이프식 녹음기 .....	1	2	3	4	5
컴팩트 디스크 플레이어 (Compact Disk Player) .....	1	2	3	4	5
오버헤드 투사기 (Overhead Projector) .....	1	2	3	4	5
시각 교재 (Visualizer) .....	1	2	3	4	5
컴퓨터 .....	1	2	3	4	5
음악 교습을 위한 컴퓨터 소프트웨어 .....	1	2	3	4	5
전자 건반악기들 (Electronic Keyboards) .....	1	2	3	4	5
Synthesizers .....	1	2	3	4	5
Musical Instrument Digital Interface (MIDI) .....	1	2	3	4	5
시퀀서 (Sequencer) .....	1	2	3	4	5
디지털 피아노 .....	1	2	3	4	5
Sound Module .....	1	2	3	4	5
Drum Machines .....	1	2	3	4	5
전자 건반 실습실 (Electronic Lab) .....	1	2	3	4	5
기 타 (구체적으로 기술) .....	1	2	3	4	5

23. 학생들이 「피아노 교수법」 강좌에서 어떤 특별한 강좌 프로젝트들이 요구되니까?  
(관련되는 모든 것에 0표를 하여 주십시오.)

- a. 참고 문헌의 카드 서류철 (file)
- b. 교습 문헌의 카드 서류철
- c. 읽기 과제물
- d. 보고서 작성
- e. 수업 노트
- f. 교습에 관한 연구 주제 발표
- g. 교습 문헌의 연구
- h. 피아노 교재와 관련된 활동
- i. 기 타 (구체적으로 기술) \_\_\_\_\_

24. 학생들에게 어떤 종류의 Professional Relationship이 가능합니까?

- a. 지역 음악/피아노 교사 연합회
- b. 전국 음악/피아노 교사 연합회
- c. 피아노 교습 워크숍 참가
- d. 전문 음악 교사 모임의 참가
- e. 피아노나 음악 교육의 전문 잡지 정기 구독

### Section III: 「피아노 교수법」 강좌에서의 수업 참관과 교습 경험 (Observation and Teaching Experience)

25. 교습의 참관(Observation of teaching)이 「피아노 교수법」 강좌 필수 요건의 일환으로 요구되니까?

- a. 예 ..... ( )
- b. 아니오 ..... ( )
- \* 만일 "아니오"라고 하셨으면, 32번 문항부터 응답을 하여 주시기 바랍니다.

26. 「피아노 교수법」 학생들이 학생을 가르치기 전에 얼마나 많은 교습 참관 시간이 필요합니까?..... 강좌 당 ( ) 시간

27. 「피아노 교수법」 학생들이 어떤 종류의 교습을 관찰합니까?

- a. 그룹 교습 만
- b. 개인 교습 만
- c. 그룹과 개인 교습 모두

28. 「피아노 교수법」 학생들이 수업 참관을 이행할 때 어떤 선생님들의 교습을 관찰합니까?
- 교수법 강사들
  - 피아노 실기 교수들
  - 다른 교수법 학생들
  - 개인 피아노 선생들
  - 공립학교 일반 음악 선생들
  - 기타 (구체적으로 기술) \_\_\_\_\_
29. 「피아노 교수법」 학생들이 강좌의 필요 요건의 일환으로 특정한 교습 경험(Specific Teaching Assignment)이 요구됩니까?
- 예 ( )
  - 아니오 ( )
- \* 만일 "아니오"라고 하셨으면, 41번 문항부터 응답하여 주시기 바랍니다.
30. 「피아노 교수법」 학생들이 학생들을 가르치는 동안 얼마나 많은 교습 경험시간이 필요합니까?..... 강좌 당 ( ) 시간
31. 「피아노 교수법」 학생들의 교습(Student Teaching)이 평가를 받습니까?
- 예 ( )
  - 아니오 ( )
- \* 만일 "아니오"라고 하셨으면, 36번 문항부터 응답하여 주시기 바랍니다.
32. 학생 교습(Student Teaching)을 몇 명의 선생님들이 참관합니까?
- 전임 선생님의 수 \_\_\_\_\_
  - 강사 선생님의 수 \_\_\_\_\_
33. 「피아노 교수법」 강사들이 교수법 학생 교사들을 평가하는 데 어떤 형식을 사용합니까? (해당되는 모든 것에 O표를 하여 주시기 바랍니다.)
- 개별적인 관찰
  - 비디오 테이프
  - 오디오 테이프
  - 기타 (구체적으로 기술) \_\_\_\_\_



34. 학생 교습(Student Teaching)을 몇 명의 선생님들이 지도 관리합니까?

1) 전임 선생님의 수 \_\_\_\_\_

2) 강사 선생님의 수 \_\_\_\_\_

35. 평가 소견이 어떤 형태로 「피아노 교수법」 학생들에게 주어집니까? (해당되는 모든 것에 O표를 하여 주시기 바랍니다.)

a. 개별적 상담

b. 그룹 상담

c. 기록된 평가

d. 기타 (구체적으로 기술) \_\_\_\_\_

36. 학생들의 교습과 교습 참관을 위하여 어떤 배경들이 이용될 수 있는 지 지적하여 주시기 바랍니다. (학생 교습과 교습 참관이 가능하면 1번, 필수이면 2번에 0표를 하여 주시기 바랍니다. 만약 배경이 가능하지 않으면 빈칸으로 남겨 주십시오.)

교 습			참 관	
1	2	대학 랩실 프로그램.....	1	2
1	2	인근 지역의 개인 피아노 교사들.....	1	2
1	2	대학 그룹 피아노 클래스 .....	1	2
1	2	대학의 실기.....	1	2
1	2	공립학교의 일반 음악 수업 .....	1	2
1	2	대학의 비(非) 음악 수업.....	1	2
1	2	기타 (구체적으로 기술).....	1	2

37. 「피아노 교수법」 학생들이 교수법 강좌의 일환으로 다음과 같은 초보 학생들의 개인 교습을 하거나 교습 참관을 합니까?

교 습			참 관	
예	아니오	영아 및 유아 초보자 (1-6세) .....	예	아니오
예	아니오	초등학생 초보자 (7-10세) .....	예	아니오
예	아니오	청소년 초보자 (11-17세).....	예	아니오
예	아니오	음악 전공이 아닌 대학생 .....	예	아니오
예	아니오	건반 악기 전공이 아닌 음악대학생.....	예	아니오
예	아니오	성인/취미반.....	예	아니오
예	아니오	기타 (구체적으로 기술) .....	예	아니오

38. 「피아노 교수법」 학생들이 교수법 강좌의 일환으로 다음과 같은 초보 학생들의 그룹 교습을 하거나 교습 참관을 합니까?

교 습	참 관
예 아니오 .....	영아 및 유아 초보자 (1-6세)..... 예 아니오
예 아니오 .....	초등학생 초보자 (7-10세)..... 예 아니오
예 아니오 .....	청소년 초보자 (11-17세)..... 예 아니오
예 아니오 .....	음악 전공이 아닌 대학생..... 예 아니오
예 아니오 .....	건반 악기 전공이 아닌 음악대학생..... 예 아니오
예 아니오.....	성인/취미반..... 예 아니오
예 아니오 .....	기타 (구체적으로 기술)..... 예 아니오

39. 「피아노 교수법」 학생들이 「피아노 교수법」 강좌의 일환으로 다음과 같은 중급 과정의 개인 교습을 하거나 교습 참관을 합니까?

교 습	참 관
예 아니오 .....	대학 이전의 학생들..... 예 아니오
예 아니오 .....	음악전공이 아닌 대학생들..... 예 아니오
예 아니오.....	건반 악기 전공이 아닌 대학생..... 예 아니오
예 아니오 .....	건반 악기 전공 대학생..... 예 아니오
예 아니오 .....	성인/취미반..... 예 아니오
예 아니오 .....	기타 (구체적으로 기술)..... 예 아니오

40. 「피아노 교수법」 학생들이 강좌의 일환으로 다음과 같은 중급 과정의 그룹 교습을 하거나 교습 참관을 합니까?

교 습	참 관
예 아니오 .....	대학 이전의 학생들..... 예 아니오
예 아니오 .....	음악전공이 아닌 대학생들..... 예 아니오
예 아니오 .....	건반 악기 전공이 아닌 대학생..... 예 아니오
예 아니오 .....	건반 악기 전공 대학생..... 예 아니오
예 아니오 .....	성인/취미반..... 예 아니오
예 아니오 .....	기타 (구체적으로 기술)..... 예 아니오

## Section IV: 첨가 견해

41. 「피아노 교수법」 강좌를 어떻게 개선하시길 원하십니까?

42. 「피아노 교수법」 강좌에서 귀하께서 보시는 문제점은 무엇입니까?

43. 「피아노 교수법」 강좌를 가르치고 계시는 귀하의 교육배경을 써 주십시오. (전공과 학교, 경험)

44. 「피아노 교수법」 강좌의 내용에 관하여 다른 의견이나 지적하실 사항이 있으시면 아래 빈곳에 기입하여 주시면 대단히 감사하겠습니다.

이 설문지를 위해 수고해 주셔서 진정으로 감사드립니다.

**APPENDIX C**  
**COVER LETTER TO CHAIRPERSON**  
**OR**  
**PIANO PEDAGOGY INSTRUCTOR**

**APPENDIX C**  
**COVER LETTER TO CHAIRPERSON**  
**OR**  
**PIANO PEDAGOGY INSTRUCTOR**

October 10, 1998

Bund-Dang gu, Su-Nae Dong 27  
Yang-Ji Ma-Eul  
Han-Yang Apt. 523-503  
Gyung-Gi Do, Korea

Dear [Chairperson or Piano Pedagogy Instructor]:

I am presently involved in research concerning undergraduate piano pedagogy course in the Republic of Korea. I am writing to ask your help in this study. Your response is very important. The results of this study will be used as the basis for a doctoral document "Undergraduate Piano Pedagogy Course Offerings in Selected Colleges and Universities in the Republic of Korea" at the University of Oklahoma.

Piano instruction has become one of the most popular extracurricular activities in the last two decades in the Republic of Korea. However, there are few research studies concerning Korean piano teaching. This project will examine piano pedagogy offerings in existing programs. The results of this survey of piano pedagogy offerings in colleges and universities in the Republic of Korea could be helpful in future planning for your school.

The enclosed questionnaire is being mailed to all institutions that offer a piano major as listed in the *Hanguk Hakgyo Myungram 1996-1997* by Hanguk Hakgyo Myungram Press, *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998* by Hanguk Gyoyuk Shimoon Sa. The questionnaire is to be completed by the piano pedagogy instructor or by the piano department chair in schools where no piano pedagogy is offered. Individuals and institutions will not be identified in the presentation of data. Information gathered through this study will be confidential.

The questionnaire will require approximately thirty minutes to complete. Schools that do not offer a pedagogy course will have only a limited number of questions to answer. If you are interested in receiving a report on the results of this study for your department, please check the appropriate response at the end of the form. A stamped, self-addressed envelope is enclosed for your convenience in returning the questionnaire. Please return to me by October 31, 1998. Your time and cooperation in this study will be greatly appreciated.

Thank you for your consideration.

Sincerely,

Kanghee K. Won

.....

**APPENDIX D**  
**FOLLOW-UP LETTER FOR QUESTIONNAIRE**

**APPENDIX D**  
**FOLLOW-UP LETTER FOR QUESTIONNAIRE**

November 5, 1998

Bun-Dang Gu, Su-Nae Dong 27  
Yang-Ji Ma-Eul  
Han-Yang Apt. 523-503  
Gyung-Gi Do, Korea

Dear [Chairperson or Pedagogy Instructor]:

Approximately four weeks ago, a questionnaire was mailed to you regarding the content of undergraduate piano pedagogy courses in colleges and universities in the Republic of Korea. As of today, I have not yet received your completed questionnaire. If you have already mailed the questionnaire back to me, I appreciate your time and response.

The data from this study will provide beneficial information to schools who wish to begin or expand undergraduate piano pedagogy courses and programs. Your response is essential in providing the most accurate findings. The results of this study will be the basis for a doctoral document at the University of Oklahoma.

The questionnaire has been refined so as to require less than thirty minutes to complete. If you believe another person could answer these questions more easily, please forward the questionnaire to him or her.

If your questionnaire has been misplaced, another questionnaire and a self-addressed stamped envelope are enclosed. Your cooperation is greatly appreciated.

Sincerely,

Kanghee K. Won

.....

**APPENDIX E**

**COVER LETTER FOR PILOT QUESTIONNAIRE**



## APPENDIX E COVER LETTER FOR PILOT QUESTIONNAIRE

August 11, 1998

Bun-Dang Gu, Su-Nae Dong 27  
Yang-Ji Ma-Eul  
Han-Yang Apt. 523-503  
Kyung-Gi Do, Korea

Dear Colleague:

As a part of my doctoral studies at the University of Oklahoma, I am studying piano pedagogy offerings in colleges and universities in the Republic of Korea. The piano pedagogy field in Korea needs more information concerning existing programs to assist music schools that are considering the establishment of piano pedagogy courses or degree programs.

I am writing to ask your help in piloting the questionnaire for the study. The enclosed questionnaire has been designed to survey colleges and universities offering a piano major as listed in the *Hanguk Hakgyo Myungram 1996-1997* by Hanguk Hakgyo Myungram Press, *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998* by Hanguk Gyoyuk Shinmoon Sa. The results of this study will be a part of my doctoral document.

Please complete the questionnaire, giving careful consideration to the evaluation of the document. Did the cover letter and survey instrument create a positive impression? Were all of the questions easy to understand? Were any questions difficult to answer? Did any part of the survey seem irrelevant to the purposes of the study? If you have additional comments regarding the questionnaire, please mention it on additional pages at the end of the questionnaire. A stamped, self-addressed envelope is enclosed for your convenience in returning the pilot questionnaire. Please return it to me by August 25, 1998.

Thank you for your assistance. I look forward to hearing from you.

Sincerely,

Kanghee K. Won

.....

**APPENDIX F**  
**PILOT-TEST PARTICIPANTS**

## **APPENDIX F**

### **PILOT-TEST PARTICIPANTS**

1. Dr. Andrew Cooperstock  
Professor of Piano  
University of Oklahoma  
Norman, Oklahoma 73019
2. Dr. Digby Bell  
Professor Emeritus  
University of Oklahoma  
Norman, Oklahoma 73019
3. Dr. Ann Milliman Gipson  
Professor of Piano  
Oklahoma Baptist University  
Shawnee, Oklahoma 74804
4. Dr. Linda Owen  
2505 N. Warren  
Oklahoma City, OK 73107
5. Dr. Wan-Kyu Chung  
Yonsei University  
Seoul, Korea
6. Dr. Young-Sook Kim  
Professor of Piano  
Kyung-Won University  
Seoul, Korea

**APPENDIX G**  
**KOREAN COLLEGES AND UNIVERSITIES**  
**WHICH OFFER THE DEGREE IN PIANO PERFORMANCE**

## APPENDIX G

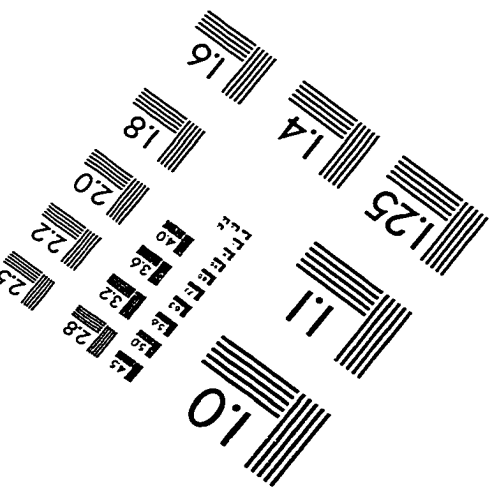
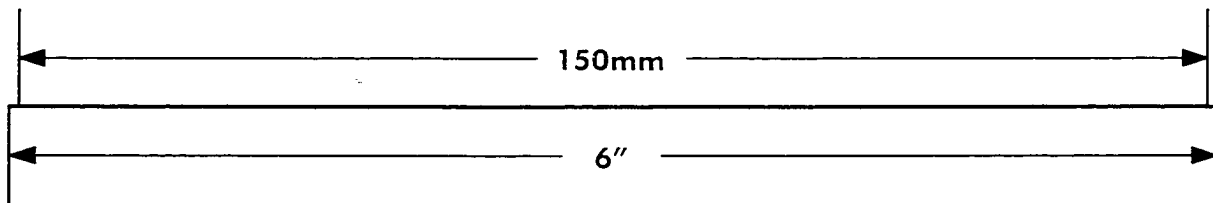
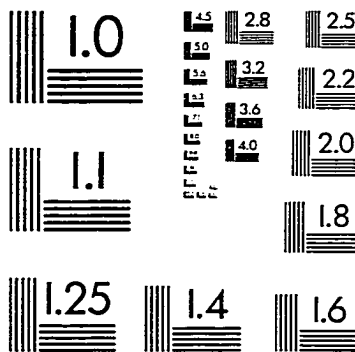
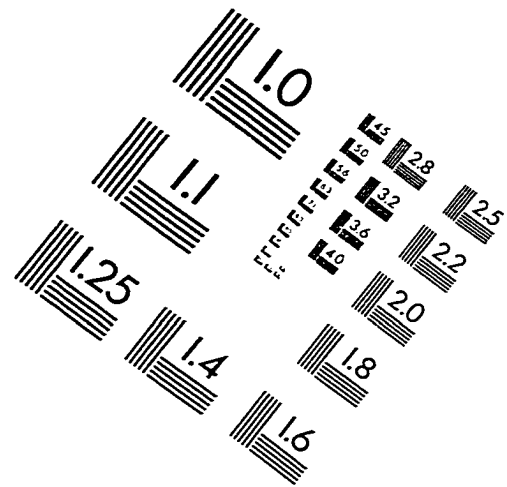
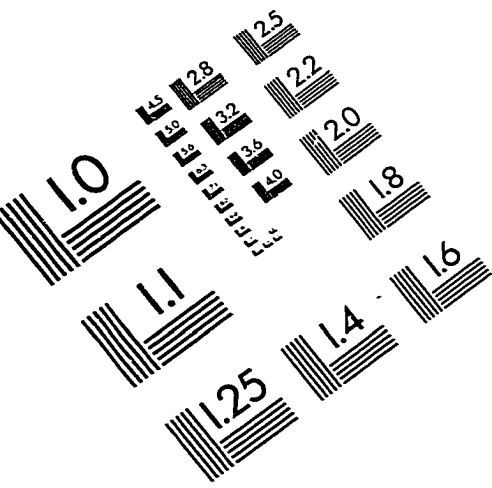
### KOREAN COLLEGES AND UNIVERSITIES WHICH OFFER THE DEGREE IN PIANO PERFORMANCE

Following list is based on the *Hanguk Hakgyo Myungram 1996-1997*, *Hanguk Gyoyuk Yongam 1998*, and *Hanguk Gyoyuk Myungbu 1998*.

Andong National College [Andong Dae hak]: Ahndong, Kyungbuk  
 Catholic University: Buchon, Kyunggi Do  
 Changwon National University [Changwon Dae Hak]: Changwon, Kyungnam  
 Chon-Ahn University: Chonahn, Choongnam  
 Chon Ju University [Chon Ju Dae Hak]: Chonju, Chonbuk  
 Chonbuk National University [Chonbuk Dae Hak Gyo]: Chonju, Chonbuk  
 Chonnam National University [Chonnam Dae Hak Gyo]: Kwangju  
 Chung-ang University: Seoul  
 Chu-gye College [Chu-gye Yae-sul Dae-Hak]: Seoul  
 Chungnam National University [Chungnam Dae Hak Gyo]: Daejun  
 Daegu Hyosung Catholic University [Daegu Hyosong Catholic Dae Hak Gyo]: Daegu  
 Dankook University: Seoul  
 Dong-A University [Dong-A Dae Hak Gyo]: Pusan  
 Dongduck Women's University [Dongdok Yoja Dae hak]: Seoul  
 Dong-eui University [Dong-Ui Dae hak Gyo]: Pusan  
 Ewha Womans University: Seoul  
 Gangnam University [Gangnam Dae Hak Gyo]: Yongin, Kyunggi Do  
 Gun San National University [Kun San Dae Hak]: Gunsan, Chonbuk  
 Han-Sae University: Gunpo, Kyunggi-Do  
 Hanyang University: Seoul  
 Hoseo University [Hoso Dae Hak]: Chonahn, Choongnam  
 Hupsung University [Hupsung Dae Hak]: Hwasung, Kyunggi Do  
 Jeju National University [Cheju Dae Hak Gyo]: Jeju Do  
 Kangreung University [Kangrung Dae Hak]: Kangreung, Kangwon Do  
 Kangweon National University [Kangwon Dae Hak Gyo]: Choonchun, Kangwon Do  
 Kukmin University [Kukmin Dae Hak]: Seoul  
 Kwan Dong University: Kagreung, Kangwon Do  
 Kwang-Ju University: Kwangju  
 Kyemyung University: Daegu  
 Kyeong-buk National University [Kyeong-buk Dae-Hak]: Daegu  
 Kyeong Hee University: Seoul  
 Kyeongwon University [Kyongwon Dae Hak Gyo]: Sunnam, Kyunggi Do  
 Kyongsong University [Kyongsong Dae Hak]: Pusan  
 Mokpo National College [Mokpo Dae Hak]: Chonahn  
 Mokwon University [Mokwon Dae Hak]: Daejon  
 Myong Ji University: Yongin, Kyunggi  
 Nazarene University [Nazarene Dae Hak]: Chonahn, Choongnam  
 Pai Chai University: Daejon  
 Pusan University [Pusan Dae Hak]: Pusan  
 Pyungtaek College [Pyngtaek Dae Hak]: Pyungtaek, Kyunggi Do  
 Sang Myung Women's University [Sang Myung Yoja Dae Hak Gyo]: Seoul  
 Sejong University [Sejong Dae Hak]: Seoul  
 Seoul City University [Seoul Si-Rip Dae Hak]: Seoul  
 Seoul National University [Seoul Dae Hak Gyo]: Seoul  
 Silla University: Pusan

Sook Myung Women's University [Suk Myong Yoja Dae Hak Gyo]: Seoul  
Sungshin Women's University: Seoul  
University of Suwon [Suwon Dae Hak]: Suwon, Kyunggi Do  
University of Ulsan [Ul-San Dae Hak]: Ulsan  
Yeungnam University [Yongnam Dae hak Gyo]: Daegu  
Yonsei University: Seoul

# IMAGE EVALUATION TEST TARGET (QA-3)



APPLIED IMAGE, Inc  
1653 East Main Street  
Rochester, NY 14609 USA  
Phone: 716/482-0300  
Fax: 716/288-5989

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